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The Magazine for Professional Mobile DJs & Karaoke MCs - Issue #11 - December '92 - January '93

In This Issue:

- ★ Florida Mobile in Operation Spirit-Lift
- ★ Your Marketing Plan for '93
- ★ Catastrophic DJ Horror Story
- ★ Digital Sampling
- ★ Karaoke Formats
- ★ Music News, Charts, Remix Report, BPMs, ProFiles
- ★ AND MORE!

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Star DJ Johnny James with a new star, the MX300.

Name:	John Murphy a.k.a. Johnny James
Hometown:	Matawan, New Jersey
Profile:	Founder of the World Famous Star DJ's Rock n' Roll CEO America's premier DJ party host
Accomplishments:	Hosted over 5,500 events in 1991 alone Produced the first national DJ video training program, "How to be Successful in the Mobile DJ Business" Hosted and produced the CD and video series, "Let's Dance with the World Famous Star DJ's" Recently opened "STARZ, the DJ Mega Store", Pompton Plains, NJ
His Likes:	Getting paid to party, dude!
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Mobile Beat™
The Magazine for Professional Mobile DJs and Karaoke MCs

CONTENTS

15

WHO ARE THESE PEOPLE AND WHY ARE THEY LAUGHING???

24

30

1992 MOBE AWARDS

44 SPECIAL REPORT

Florida Mobile Lifts Spirits in aftermath of Hurricane Andrew

THE MIXX

7 *Mobile Beat News*
9 *Feedback*
14 *Mobile Library*
16 *Music News*
18 *Play Something . . .*
20 *Charts*
21 *Remix Report*

32 Bits & Beats - Inside Digital Sampling

36 *ProFiles*
41 *DJ Horror Stories*
46 *Marketing*
48 *Karaoke*
52 *Tech Talk*
56 *Showcase*
64 *What's New*
70 *Cued Up*
70 *Shock Jock*

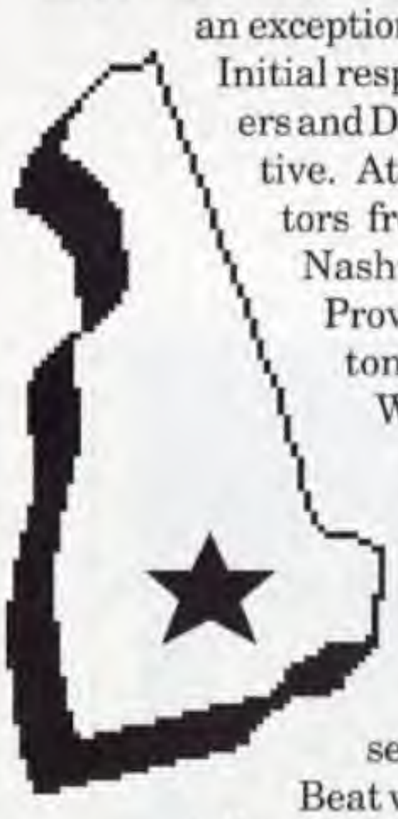
Mobile Beat

NEWS

Compiled & Edited by Robert Lindquist

WELCOME TO "THE DISC JOCKEY ZONE"

Billed as "Northern New England's largest gathering of light, sound & related products", **Disc Jockey Zone New England** will open its doors at 11am, Sunday February 28, 1993. The two-day event will be held at The Center Of New Hampshire in Manchester. Seminars will be held each day from 11:30am to 5pm, and exhibits from 11am to 7pm. Exhibits will include the latest in pro DJ, lighting and karaoke equipment and a variety of DJ related accessories and products. Being that it's the first DJ event of its kind in New England, and that it's being held when most DJs have few scheduling conflicts, an exceptional turn-out is likely.



Initial response from area dealers and DJs has been very positive. Attendees and exhibitors from Manchester and Nashua, NH, Boston, MA, Providence, RI, Burlington, VT, Albany, NY, Waterbury, CT and Portland, ME as well as all points in between, are expected, along with several national companies. Representatives from Mobile Beat will also be on hand to talk with New England DJs and help with the seminars. To encourage pre-registration, a discount price of just $25 for the full event is being offered. After December 10th, the price will jump to $60. The show is being organized by Mobile Music Zone of West Lebanon, New Hampshire. For more information, call 1-800-231-7988 or 603-298-7988.

SAFETY "NET" FOR PARTY PLANNERS

At some point during the holiday season, and throughout the coming year, fingers will be dialing away hoping to find just the right DJ for that special event. For those who don't want to gamble with the success of their party, **Disc Jockey Referral Network** comes to the rescue. Since 1968, over 15,000 consumers have turned to the free services of the DJ referral network to find the right mobile DJs for their holiday parties, corporate celebrations, weddings and other special events.

The DJ referral Network makes a party planner's job easier by listing only DJs who meet high membership standards of professionalism. Consumers who call the DJ Referral Network receive a DJNET® referral list of mobile DJs serving their parties location. The listing includes names, addresses, phone numbers, best time to call, and a description of services and basic pricing information. Presently, the service is available to consumers in the Chicago, IL area including southern Wisconsin, northwestern Indiana, and northern Illinois. Rich Tibbits, president of DJNET, says it's based on the philosophy that people can make the best choice for themselves if they have the resources to do it. By providing a list of member DJ services who share common high standards of professionalism, consumers can be assured the DJ they hire will meet or exceed their expectations. For information of DJNET, call 312-399-5050 or 708-506-9300.

Mark Ashe welcomes guests to the Mass Mobile DJ School open house

MOBILE SCHOOL IS PARTY HALL

With all the pomp of the parties they play, the first Mobile Disc Jockey training school to be licensed by the Commonwealth of Massachusetts Department of Education opened on September 16th. **Mass Mobile Disc Jockey School, Inc.,** located at 916 Suffield Street (Rt. 57), Agawam, MA, is a 3,000 square foot facility that looks and feels like an actual banquet hall with a dance floor, tables, chairs and a DJ booth. Hanging from the ceiling are speakers and a variety of lights and special effects. Mark Ashe, president and owner of Mass Mobile is head instructor. Students are trained in crowd motivation, voice projection, mixing and blending of music, set up and break down procedures (including trouble shooting), proper etiquette, karaoke and business basics. A new 36-hour course starts each month with day and evening classes available. Cost is $1,000. Graduates receive a compact disc starter kit, music reference listings, 500 business cards, a Mass Mobile T-shirt and a diploma that is suitable for framing. Lifetime career counseling is also offered. For more information, write or call 413-789-9144 or 1-800-TO BE A DJ.

X-COUNTRY SEMINARS

Since early September, representatives of the board of directors of the **American Disc Jockey Association** have been getting face to face with potential members across the US. To date, seminars have been held in New Jersey, Texas, Florida, California, Illinois, Michigan, Nebraska, and Minnesota. Chapter presidents in each state have been sending out invitations to DJs in their areas to acquaint them with the association and its goals and objectives. Attendance is free and all meetings are held on either Sunday or Monday evenings when most DJs are available. DJs who choose to sign up for membership at these seminars are

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eligible for a substantial savings on the actual membership dues.

In a related item, Mike Allen from The Cutting Edge Entertainment, Inc., San Antonio, TX has been selected as the chapter president for the San Antonio/ South Texas area. Allen has been doing mobile, club and radio DJ work for over seventeen years. His company is one of the oldest and largest in Texas with multiple DJ and karaoke systems. The San Antonio Chapter is the 30th chapter to be formed as part of the ADJA. The American Disc Jockey Association is seeking motivated DJs in cities across the United States to spearhead chapters in their areas.

Membership benefits include low cost group insurance (property & casualty, liability, health and disability), discount purchasing, continuing education, strong referral networking and representation. The American Disc Jockey Association is a non-profit trade association whose mandate is to represent professional mobile and nightclub disc jockeys across the US. The Association represents the interests of the membership and the industry at large, in matters that normally the individual would not have the means or influence to attempt. For information on the Association or how to find an ADJA chapter in your area, call 1-800-355-6060.

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▼ *Mobile Beat Karaoke Columnist John Rozz leads a workshop on upselling your DJ service.*

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LONG ISLAND EVENT ATTRACTS 500+

A capacity crowd turned out for the first "Long Island Mobile DJ Expo" held the evening of Tuesday, October 20th at the Long Island Marriott. The five hour event featured DJ seminars and workshops running concurrent with a special sale of DJ equipment and accessories. The expo was hosted by Abracadabra Pro DJ of nearby North Babylon, NY.

SLAMMIN' IN THE MOSH PIT

Fifteen years ago it was known as "slam-dancing." Now, Mobiles who frequently play teen dances are familiar with the present dance trend known as moshing. Dancers in an area known as the mosh-pit toss and slam themselves wildly into each other excited by songs like Metallica's *Enter Sandman* and *Give It Away* by Red Hot Chili Peppers. Kids will be kids, and to date, most injuries have been mild. A few, however, have crawled out of the mosh pit with broken ribs and missing teeth. Who do their parents complain to? Hopefully, they'll start with whoever sponsored the event, but some mobiles have reported getting calls from parent claiming it's the DJ's fault that Junior broke a bicuspid. For an answer to the moshing liability question, we contacted Richard P. Dieguez, Esq., who says:

Unfortunately, the answer (as is often true with most legal questions) is "it depends", especially with a novel issue like this one. If the DJ is an employee, the DJ's employer is liable under the principal of *respondeat superior*.

A DJ who is an independent contractor, however, may be liable depending on how much control he or she has over the

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event. If the venue which hired the DJ dictates to the DJ what records to play and how much to hype the moshing, the venue may be liable. If, on the other hand, the DJ is permitted by the venue which hired him (or her) to invite his own crowd and play whatever he wants, whenever he wants, the DJ may be held liable.

The liability, however, may be shared between the injured mosher and the DJ (or venue owner) under another legal principal known as "comparative negligence". Under comparative negligence, a jury can apportion a certain percentage of fault to the mosher and another percentage to the DJ.

Let's take an example. The injured person is a well-seasoned veteran of the mosh pits and the DJ was unreasonably overexciting the crowd to the point where he should have expected that an injury may occur. In such a case, the court may conclude that the mosher "assumed the risk" that he may be injured and that the mosher was, therefore, 40% negligent. If the mosher suffered $1,000 in damages, he would only be entitled to recover $600. Why $600? Because if the mosher was 40% negligent, the DJ would be 60% negligent and 60% of $1,000 is $600. The DJ is only held liable for that percentage of negligence attributed to him.

Now check out this variation of the preceding example. The mosher's friend has absolutely no experience with this cool new dance style. In fact, the jones is such an absolute nerd, that he had no idea what moshing even was and only got involved because he believed it was just regular dancing. Needless to say, the hapless nerd got caught in the pit's whirlpool of thrashing bodies. Here, a court may decide that the nerd did not assume the risk and that the DJ is 100% liable. If the nerd also suffered $1,000 in damages, he would get a judgement for the full amount.

As you can see from this brief description, liability turns on the particular facts. It also has a lot to do with the laws of the particular state in which the injury took place since there are variations to the general principle discussed here. Any DJs actively involved in events where moshing takes place, should not rely on the brevity of this discussion to guide their conduct. It is best that you consult with an attorney so that specific advice can be provided for your specific circumstances. Richard P. Dieguez is an entertainment attorney with offices on Long Island and New York City. He can be reached at 516-621-6424. In addition to representing DJs, he also represents many recording artists including Lisa Lisa, the Village People, and Corina.

YOUR VOICE IN KARAOKE R&D

The Karaoke International Sing-Along Association is looking to Mobile Beat readers for ideas and input. What new kinds of karaoke hardware and software do you feel are needed for the mobile entertainment business? It's your chance to participate in the research and development of the products of the future! Fax your comments to Mobile Beat at 716-385-3637, or write KISA, 6047 Tampa Avenue, Ste.#302, Tarzana, CA 91356.

BETTER SOUND FROM CDS

Pacific Microsonics claims their High-Definition Compatible Digital (HDCD) is the solution to what CD critics call the format's cold and artificial sound. Efforts to improve digital sound have been stalled for a decade because of tight technical standards limiting the amount of information that can be stored on a digital medium. Any improved system would also have to work with millions of existing CD players. Pacifc Microsonics has apparently hopped both hurdles. A special encoder used during recording allows improved sound on current CDPs, but the maximum effect will be available when new players with on-board decoding circuitry become available. Pacific Microsonics plans to market a home version of its decoder within a year. Eventually, the system will be reduced to a single chip that will be included with CDP circuitry.

SHOPTALK

Effective immediately, KLS will be the new name and logo to appear on all products distributed by KLS Electronics of Livonia, MI. The change will enable KLS to have complete control on quality and consistency for all new and existing products KLS distributes. KLS will be announcing new additions to the current product mix, including pro sound entries in the form of DJ mixers and digital sampling units. Several new effects such as the Spectrum moonflower, ideal for mobiles, will be available under the KLS™. KLS plans to maintain many of the existing products previously available with O.E.M. name, however, they will have the KLS logo.

Scott Davies of American DJ Supply has announced that American DJ is now the exclusive US distributor for the Abstract Lighting effects.

Mr. Bobby Price, National Sales Director of Orion USA of San Antonio Texas has indicated that Coemar, SPA of Castlegroffredo, Italy has acquired a substantial interest in Orion - USA. Orion has been distributing Coemar in the US, Mexico and South America for nearly four years and began manufacturing Coemar products in the US last January. According to Price, "The direct involvement of Coemar in Orion will lead to an even closer working relationship and more direct involvement of Coemar in the US Market." Orion's new name will be changed to Orion/Coemar/USA as part of the new structuring.

AST SOUND, New York City's oldest and largest professional sound center, has announced the grand opening of CLUB AST. The concept allows AST's preferred clientele a multi-faceted in-store opportunity to sample leading edge entertainment products. CLUB AST features a specially designed nightclub environment,

complete with entrance marquee. Inside is a dance floor surrounded by a varied selection of top-of-the-line sound, lighting, neon and video displays by Electro-Voice, JBL Professional, EAW, Crown International and QSC. AST specializes in sound and lighting system design and installation for nightclubs, restaurants, sportsbars, and other retail and public venues. If you are travelling to the Big Apple and would like to make an appointment to see CLUB AST, call 212-226-7781, ext. 206.

CONGRATULATIONS TO:

Barry Seiden, formerly with Denon, who has joined Numark Industries as National Sales Manager.

Star DJs, who have recently opened two DJ megastores in Pompton Plains and Matawan, New Jersey.

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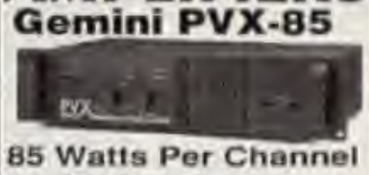

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compiled and edited by mike buonaccorso

Just days after our last magazine hit the streets, alert readers called our toll-free hot line to inform us of an answer in locating a BPM publication per the request of Ray and Jan of Sound Circus in Costa Mesa, California. We had known of a publication formerly known as "Disco Bible", "Disco Beats", but had several outdated addresses and phone numbers, leading us to believe the book was defunct. But under the name, "Dance Beats", the publication is alive and well. See "Feedback Follow-Up" for further information. Solving one mystery, we now have a "missing person" report. Anyone knowing the whereabouts of Tom Gardner, author of "Spinning Gold - The Disc Jockey Bible", (last known address in Mahwah, New Jersey), please drop us a line. T.G., call home!

To the mailbag...

As an appetizer to our main course on country dance and country dance music in the next issue of MOBILE BEAT, here's a sample of what's coming up...

CONNECTED TO COUNTRY

Dear Mobile Beat:

In the August/September issue you asked for information concerning country music as it relates to Mobile DJing. I have offered C/W music to our clients for the last twenty years. Although I rarely play 100% country at any gig, country music has and will always be HOT in Texas.

Unlike most other music charts, it is difficult to go wrong with country charts. You basically have four types of country, i.e., ballads, medium tempo, fast tempo and the waltz. I have found country crowds to be one of the easiest to work for. By this I mean you do not have to have all of the latest hits to please them. Country crowds respond very well to the classics.

If you are building a country library, start with the Urban Cowboy Soundtrack (1980) and work your way up to current hits. "Must Artists" to have include Alabama, Clint Black, Charlie Daniels, Merle Haggard, George Strait, Randy Travis, and Hank Williams, Jr. Just buy their greatest hits packages and you are on your way to building your country music library. In the case of George Strait, buy all three volumes of his greatest hits. You will find an ample supply of ballads, medium, fast and waltzes.

One "Must Have" is the "Cotton Eyed Joe". Without a doubt, the two best versions are the Al Dean (label kik-r 10012) and Isaac Payton (Bellaire 1100). Your crowd will dictate which version is best to play. The Dean version is an instrumental...while the Payton song is the "bull-shit" version. I choose not to play the latter at school dances for a country polka. You should also have "The Orange Blossom Special". You will find a good cut on the Urban Cowboy or Charlie Daniels Fire Mountain (CBS 34365).

Compilations are another great place to find many of the songs you will need. Heartland Music in New York City has several fine CDs available. Chances are you have seen them advertised on television.

Speaking of television, cable offers the Nashville Network and the Country Music Channel. A few hours of watching will have you doing the "Boot Scootin' Boogie" with the best of them!

Should anyone need more information, call or write.

Joe Martin, Mad Martin Productions
Joe can be reached at P.O. Box 3185, Wichita Falls, TX (817-322-1414)

FEEDBACK FOLLOW UP YIELDS BPM BOOKS AT A DISCOUNT

In response to a question in our last issue, Mobile Beat has uncovered a tremendous source for DJs interested in Beats Per Minute information. Dance Beats, 568 Columbia Turnpike, East Greenbush, NY (12061) has been in business since the late 1970's and until recently provided BPM information for Dance Music Report. The company is still in operation and offers comprehensive cross-referenced BPM catalogs. The Dance Beats "Oldies Book" chronicles popular music with BPMs all the way back to the fifties. Each month, a supplement containing the latest in dance and pop is released to keep subscribers right up to date. In response to our interest, Dance Beats is offering Mobile Beat readers a discount on a subscription to the monthly updates. For more information, write or call 518•477•1000.

In addition, we are pleased to announce that with this issue we have added a column entitled "Play Something We Can Dance To." The column, by Jay Maxwell, of Music By Request in N. Charleston, SC, will feature top hits lists from years past with BPMs were applicable. In addition, Jay includes notes, tips and trivia that will be helpful to DJs who want to improve their libraries for class reunions, retirements, birthdays and of course, wedding receptions. "Play Something We Can Dance To" can found in the music section. As always, your comments and suggestions are welcome.

DJ PHONE HOME

Dear Mobile Beat:

Over the years, I have spent countless hours "dialing for DJs" in order to discuss all kinds of business. I don't know of anything more common than an answering machine message that says, "Hi...we're not in right now, but if you'll leave your name and phone number, we'll get back to you as soon as we can....Thanks, and have a nice day!" Worse than that, some DJs try to be different by over-producing a message using some dance music bed and their very best "announcer" voice. It never ceases to amaze me that these DJs have seemingly NEVER called their OWN machine to see what they are doing to make that first impression.

Now I know that everyone can't have a totally unique approach to the problem of fielding calls 24 hours a day, 7 days a week. This is a very process that can (and SHOULD) be done in only so many ways. My point is that if you can't be sharp and professional sounding on your answering machine, just what kind

of a DJ are you? The goal is to be communicative, creative, expressive and personable., in varying degrees, and all at the same time. Usually that means, JUST BE YOURSELF. Speak the way YOU would like to be spoken to...say what you want people to hear in a way that is easily understood.

Some of the best messages I hear have NO music in them at all! They are no more than 20-seconds long. There is no more than 5-seconds of "dead air" before you hear the recording tone. The voice is friendly and sincere when it says, "This is _____. I'm sorry no one is here right now to take your call, but I'd like to talk to you about your party planning. I'm usually here from 5PM to 8PM, Monday through Thursday. But, I'll call you back if you'll please leave your name, number, and the best time for me to call, at the tone. Thanks for calling _____!"

This, of course, is very generic, but the choice of words is more informative and may get fewer "hang ups" than the "no message" message. Include an "infomercial" about your service if you like, but keep it brief. Your customers will become annoyed listening to endless promotional material every time they call and get the machine. Ideally, this information should be presented as a "special promotional offer" for new customers and an "upsell" for existing customers. There are, of course, other solutions to this problem, but I hope I've helped stimulate your own creative ideas while making a good "first impression".

Richard Tibbits, President
Disc Jockey Referral Network,
Arlington Heights, IL

WHAT'S IT COST IN CANADA

Dear Mobile Beat:

I really appreciate all of the music and equipment reviews, but am a little disappointed that you or your advertisers do not list Canadian prices in any portion of the magazine.

Would it not be to the advertisers' advantage to list either Canadian pricing or at least the addresses of their Canadian counterparts? This would simplify matters for all of us Canucks who are freezing our tushes off looking for reliable, cost-effective equipment and music sources!

I have already sent correspondence to several companies in the U.S. of A. and have had good results in obtaining the requested information. However, for those of us who wish to "cross border shop", it becomes a real nightmare for warranties, service, shipping and insurance as we must either have a C.S.A. sticker or, in my case, an Ontario Hydro special inspection sticker. (These little things cost BIG TIME!)

Stan Minogue, Stan The Music Man,
Timmins, Ont.

Back when The Blue Jays were still a dream team, MB readers to the north were expressing concern over the lack of Canadian prices in MOBILE BEAT advertisements. It seems that most US companies are not promoting their Canadian counterparts at this point, possibly holding off until the distribution of MOBILE BEAT in Canada approaches the present numbers in the US. At that point, the Canadian counterparts will likely be interested in carrying their own weight and advertising directly. As far as US companies publishing a price for their products for Canadian readers, with the Canadian dollar fluctuating against the US dollar as it has over the past few years, how accurate a price could there be over the months of putting each edition together? Prices, particularly if published, might be considered binding and no one wants to take the chance of selling at a price that could change several times per week due to circumstances beyond their control. Look for

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Telephone #: _____ FAX #: _____

Please make your check or money order payable to:
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Glen Road Plaza
West Lebanon, NH 03784

Mobile Music ZONE
603-298-7988

Directions and hotel discount information will be sent out with Registration Confirmation

a change on this soon as Canadian subscriptions and distribution are steadily increasing in number. - Dennis Hampson

RANDOM BITS...

If you know of any upcoming DJ shows and events in your area, regardless of size, please let us know! MOBILE BEAT readers west of the Mississippi have been asking for more information on events in their areas. If you know of an expo, seminar, spin-off or DJ association or record pool event, let us know so that we can offer the same coverage as events here in the east.

On a final note, this clarification: Although MOBILE BEAT MAGAZINE is not, and has never been the "official magazine" of any specific group or organization, we are encouraged by the many DJ companies and associations who are presently taking advantage of our group subscription plans. If you have a group of ten or more and are interested in our group rates, please contact me here at MOBILE BEAT. By the way, if you presently receive MOBILE BEAT through your membership in an association or as part of group, and you encounter a problem with your subscription, the problem can be solved fastest if you contact your organization directly.

Have a great holiday season and a prosperous 1993! . . . Mike B.

MOBILE LIBRARY

by Michael Erb

THE WEDDING EXPERTS GUIDE TO SALES & MARKETING -

Brian D. Lawrence, $59.95 + $5 s/h.1-800 2-Marry-2.

If the focus of your DJ business is wedding related, this could be an extremely beneficial manual to consider. Included are a multitude of ideas ranging from marketing, advertising, promotions and how to act as a sub-contractor for wedding related services. The manual is geared to those businesses dealing primarily with the wedding trade. The author is well informed and much of the information is extracted from the operation of his own very successful full service wedding center business. In fact, after reading this manual, anyone with the motivation and desire could easily start up their own full service wedding planning service. The manual is that complete! There are enough ideas in this manual to give any DJ operator the opportunity to increase revenues simply by implementing some of the suggestions offered. If you are looking for ways to improve the profitability of your business, this may be one of the best investments you'll make.

Rating: • (poor) to ••••• (excellent)
Readability- ••••
Usefulness- ••••
Value to Novice- •••••
Value to Pro- •••••

SPINNIN' 2000: "THE ULTIMATE GUIDE TO FUN AND PROFIT AS A MOBILE DISC JOCKEY "

Robert A. Lindquist / Dennis E. Hampson, $24.95 US / $29.95 Canada. L.A. Publishing, P.O. Box 5, East Rochester, NY, 14445.

Spinnin' 2000 is a complete re-write to Robert Lindquist's original book Spinnin'. The sub-title pretty much sums up the contents of the book. It truly is "The Ultimate Guide To Fun and Profit as a Mobile Disc Jockey." This book takes you through all the steps necessary to start and operate a DJ business. Starting with the origins of the DJ business, the book moves through an overview of equipment and considers some of technical aspects of sound reinforcement. Lighting and special effects are discussed with just the right amount of technotalk to be non-intimidating for the novice but at the same time informative enough for the more experienced reader. Marketing and promotional techniques are mentioned. For already established businesses, there a multitude of ideas on advertising, promotions and running multiple systems. The authors walk you through your hypothetical first gig including sample scripts covering various announcements you will need to make at various events. Finally, there is excellent information on performance contracts, bookkeeping and insurance considerations. Spinnin' 2000 is one of the best overall books on the mobile DJ business. Something for everyone...even the established business will likely discover some useful information from within its pages. Highly recommended.

Rating: • (poor) to ••••• (excellent)
Readability- ••••
Usefulness- •••••
Value to Novice- •••••
Value to Pro- ••••

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SO YOU THINK KARAOKE IS A JOKE?? ...

Well, now it is, through **Comedy Karaoke**, a software package that allows DJs to turn any event or club into a comedy hotspot.

You may have seen previews of this show already. The system was developed earlier this year by UN Productions, 84 Kennedy Street, Hackensack, NJ 07601 (210-488-1111) and road tested on a 15-city mall tour under the name "Stand Up To Go", teaming up the inventors with the Comedy Central cable network. Caroline's Comedy Club in NYC was the first club in the US to host Comedy Karaoke.

Unlike its singing karaoke counterpart, Comedy Karaoke has been developed to make you a star via stand up comedy. The software has the jokes on the video monitor and sound effects on the audio track. The "effects" include a variety of canned laughter, applause, boos, rimshots and more, making even the worst joke or delivery of it sound hilarious. The video adds more yet, with clips of cheering cartoon characters, or hysterical audiences laughing and applauding. The host simply adds these effects at anytime or in the case where a participant finishes early. And with some, as opposed to finishing early, this setup offers a unique opportunity where many of the would-be comics decide to improvise with original material.

Your "set" includes a brickwall shower curtain prop and you are free to add your own rubber chickens or Groucho disguises. TV theme music is available for intros (ie: The Tonight Show Theme) and the like, and official T-shirts, caps and other promotions can be included as well as a take-home video for the performers.

The software discs themselves are organized by theme and also by audience rating. For example, Volumes 1&2, which we reviewed for this article, contain 28 "themes" or chapters, each with 10 jokes. Volume I is for general audiences (Chapter 14: *You can't pick your family: "My parents were so poor they got married for the rice!"*), with Volume 2 for more mature audiences: (Chapter 9: *Bad Taste: "What do you get when you cross an Italian with a Pakistani? . . . Someone who makes you an offer you can't understand!"*) Each volume also includes a sample of Henny Youngman jokes used under exclusive license. According to Phil Ruskin, UN Productions' director of Entertainment Marketing, "Future discs will have endless possibilities." Theme discs such as "country", "wedding and social events", and "for children only" are among those under consideration. Ruskin adds that UN Productions is seeking qualified distributors throughout North America.

When used at a club or on the road, DJ and KJ hosts report little problem finding comic wannabees to step up to the mic. In a time where little or nothing is exempt from humor or satire, they're waiting in line for those fifteen minutes as "Mr. Saturday Night."

Henny Youngman (king of the one liners), Caroline Hirsch (owner), Jimmy Fink (K-Rock DJ) and Brian Cury (creator of Comedy Karaoke) at kick off party for "Stand Up To Go", the world's first Comedy Karaoke system, at Caroline's Comedy Club.

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MobileBeat MUSIC NEWS

DCC COMES TO MARKET

Two new audio record/playback formats (Digital Compact Cassettes and the Sony MiniDisc) which we've been reporting on for the last year are now hitting the market. Initial prices for DCC decks is running between $700 and $1,000. MiniDisc players are showing up in the range of $550 to $750. By early December, it is expected there will be over 500 titles available on pre-recorded Digital Compact Cassettes. The DCC players will play, but not record, analog cassettes, so don't think you have to re-record your library. The MiniDisc system records digitally on to a 2 1/2" compact disc, offering the advantage of instant accessibility.

The new formats offer digital quality CD sound. To prevent runaway piracy of CDs, a special circuit will not allow DCC or MiniDisc copies themselves be copied. In other words, you can make copies directly from a master, but you can't dupe the copies. The formats had been held up pending a decision on the Audio Home Recording Act, a controversial measure designed to ensure that royalties are paid to recording artists and others who copyrighted works are tapes. That measure was signed by President Bush in late October, and should prompt, in the near future, an increase in raw media prices.

HITS ON CD!

From the standpoint of DJs, the most missed casualty of the CD revolution is the forty-five RPM single. CD singles are available, but they're pricey. Cassette singles (cassingles) are a bother. As a result, DJs have been lusting for compilations of top hits on CD. The time to celebrate is here. Hot Hits of Nashville has released the first two volumes in an on-going series of CDs for DJs only. Newly released Volume Two features fourteen tracks (see side bar), right off Billboard's top pop, country, and R&B lists.

Hot Hits originally started producing CD compilations for jukeboxes, and takes pride in their record of picking the hits before they hit. Their jukebox service (not available to DJs) presently issues five CDs each month covering the country, pop, R&B, Rock and Adult Contemporary spectrums. At present. two DJ discs are being issued. The first is a compilation of top hits, the second features the cream of the country pop crop. According to Harlan Collins at Hot Hits, the DJ releases have been very well received. At present, the service is not available in Canada, but that too, could change. The catch? Before you can order your first CD, you must sign a paper agreeing that you will never resell a disc you buy. Cost per CD is $15.98. For information, call 1-800-248-4848.

Each issue of "For DJs Only" includes 14 titles. Here's a sample of what's on the latest releases

Vol 2 - Pop:
Good Enough - Bobby Brown
Digging in The Dirt - Peter Gabriel
Rhthm Is A Dancer - Snap
Free Your Mind - EnVogue
Walking On Broken Glass - Annie Lennox
What About Your Friends - TLC
The Last Song - Elton John
I'd Die Without You - P M Dawn

Vol 2 - Country:
Bubba Shot The Jukebox - Mark Chesnutt
I Don't Need You Rockin' Chair - George Jones
Walkaway Joe - Trisha Yearwood
Watch Me - Lorrie Morgan
Now That's Country - Marty Stuart
I Cross My Heart - George Strait
Just Call Me Lonesome - Radney Foster

IT'S A BEACH!

Just as Memphis is the birthplace of Blues, New Orleans is the home of Jazz and Nashville, the capitol of Country, Myrtle Beach, South Carolina is the Mecca of Beach Music. Beach music has been around, in one form or another, for over forty years. But now, it is spreading out of the Carolinas to all the border states, and even into New York and Texas. Helping to promote the new found popularity of Beach Music, is former Mobile Disc Jockey Marion Carter. Carter is now president of Ripete records and is responsible for assembling the most definitive collection of Beach Music available. Presently available on Ripete are over fifty titles on CD and cassette (20 are cassette only). But don't expect to find artists like the Beach Boys, Jan and Dean, or Dick Dale. While many of the stars on Ripete's roster enjoy regional popularity, there are few names with national recognition. Ripete's best selling collection, Beach Beat Classics Volume One contains the sixties smash "Give Me Just A Little More Time" by The Chairman Of The Board. From there the list of titles and artists run from well-known to virtually obscure. But to those who know Beach Music, every one is a hit. Beach Beat Classics Volume One has sold over 150,000 copies and the follow-up volume has topped 100,000.

What is Beach Music? According to Carter, Beach Music is a danceable form of Rhythm and Blues that came out of the late 40's. At the time, it was impossible for black bands to get radio airplay so the music was restricted to juke box play in the pavilions along South Carolina's Grand Strand. As it gained popularity, it evolved into a more mainline R&B sound. As white groups began imitating the sound, it mutated into a sixties sound. It maintains its following due to the timeless nature of the sound, and the Shag, which is a highly complex and intricate dance (Carter describes it as doing the Jitterbug while on quaaludes) that goes along with the music. During the late 1980's, Beach Music was propelled into the national spotlight by the movie "Shag". Now, Beach Music is rapidily spreading up and down the east coast and even into Japan and parts of Europe.

Other titles in the Ripete catalog include:
Preppy Deluxe which is packed with the original versions of such DJ favorites as "Build Me Up Buttercup", "Be Young, Be Foolish Be Happy", "Sugar, Sugar", "Louie, Louie", "Wooly Bully", "Wipe Out" and others.
Ebb Tide, Volumes One and Two contain such gems as The Tymes', "So Much In Love","Smoke Gets In Your Eyes" by the Platters, "Rainy Night In Georgia" from Brook Benton, Jerry Butler's "Moon River", the Barbara Lewis hit "Make Me Your Baby", "La-La-La (Means I Love You)" from the Dells, "When A Man Loves A Woman" by Percy Sledge, and many many more. Many of the titles are available at your local music store, but if you can't find them, or would like more information on the complete Ripete Catalog, write Ripete, 111 S. Main St. Elliott, SC 29046 or call 803•428•3358.

END OF YEAR RELEASES

Rhino Records rings in the holidays with two more CDs to add to its already massive Christmas catalog.

Cajun Christmas is the latest installment in Rhino's Alligator Stomp Series. The album serves up a little eggnog with gumbo on 14 tunes, both traditional and original.

Doo Wop Christmas is a trip back 30 years to when singing on street corners was common. Included are roasted chestnuts like The Drifters' immortal version of "White Christmas", The Cadillacs' "Rudolph The Red-Nosed reindeer," and The Penguins' "Jingle Jangle" as well as rare harmonies by the Five Keys, Frankie Lymon, The Marcels, The Moonglows, The Orioles, and more.

Looking for a contemporary version of White Christmas? It's one of ten classics included on Michael Bolton's latest release, *Timeless*. Also on the collection of remakes is "Since I Fell For You," "To Love Somebody," "You Send Me," "Yesterday," and five others.

"It's Party Time"

KARAOKE

JVC CD+G KARAOKE

WOW
NOW ANYONE CAN BE A STAR!!

Hello Club DJ's, Mobile DJ's, Partymeister's. JVC, the company known for Audio and Video innovations, is going to make your job easier. We understand the hardest part of your job -- keeping the party going. So we're going to help you pump-up your Karaoke CD+G library with hot new music.

HOT HITS 16 VOL. 1

1	THIS USED TO BE MY PLAYGROUND	MADONNA
2	JAM	MICHAEL JACKSON
3	IN THE CLOSET	MICHAEL JACKSON
4	LIFE IS A HIGHWAY	TOM COCHRANE
5	YOUR SONG	ELTON JOHN
6	ACHY BREAKY HEART	BILLY RAY CYRUS
7	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS
8	LOSING MY RELIGION	R.E.M.
9	SHINY HAPPY PEOPLE	R.E.M.
10	DANGEROUS	MICHAEL JACKSON
11	BABY GOT BACK	SIR MIX-A-LOT
12	GIVING HIM SOMETHING HE CAN FEEL	EN VOGUE
13	GOOD STUFF	THE B-52'S
14	WISHING ON A STAR	THE COVER GIRLS
15	TOO FUNKY	GEORGE MICHAEL
16	WHY	ANNIE LENNOX

JVC INTRODUCES HOT HITS 16!! THE NEWEST, MOST EXCITING KARAOKE EVER!

Check it out: Hot new songs from today's Radio and Video stars, all recorded by some of today's hottest session musicians, in the **CD+G** (Compact Disc Graphics) format. And to keep your parties happenin', every three months you can look to JVC to bring you the hottest music available for Karaoke on Compact Disc!

We have a library of over 600 songs on 60 discs available from authorized JVC dealers everywhere. ***Check them out!*** You'll be surprised who you might find.

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Are you looking for a way to liven up your next party, wedding or club gig? Then check out the XL-GM 800 Karaoke 6+1 Multi Disc Changer. It plays regular CD's and the very affordable CD+G Karaoke discs, and if you are looking for system versatility, look no further. How about Forty Step Programming... Remote Control... Digital Key Control... Vocal Masking... Vocal Replace... Video Superimpose... Dual Microphone Input... and many more features too numerous to mention. Check out the XL-GM 800 Multi Changer available at an authorized JVC Karaoke dealer. Your events will never be same!

XC-M75
6-Disk Magazine (provided)

XL-GM800TN
Karaoke CD Changer

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Play Something We Can Dance To!

by Jay Maxwell

MAXWELL'S SILVER JAMMERS - 1983

	ARTIST	TITLE	YR	CATAGORY	BPM
1	Michael Jackson	*Billie Jean*	83	Dance	118
2	Prince	*1999*	83	Dance	120
3	Journey	*Faithfully*	83	Slow	----
4	Romantics	*What I Like About You*	80	Rock/Roll	160
5	Michael Jackson	*Beat It*	83	Dance	140
6	John Cougar	*Hurt So Good*	82	Rock/Roll	126
7	Kool & Gang	*Celebration*	81	Dance	122
8	Journey	*Open Arms*	82	Slow	----
9	AC/DC	*Shook Me All Night*	80	Rock/Roll	128
10	David Bowie	*Let's Dance*	83	Rock/Roll	115
11	J.Geils Band	*Centerfold*	82	Rock/Roll	116
12	Michael Jackson	*Wanna Be Starting Something*	83	Dance	122
13	Talking Heads	*Burning Down House*	83	Rock/Roll	104
14	Billy Idol	*White Wedding*	83	Rock/Roll	150
15	Joan Jett	*I Love Rock & Roll*	82	Rock/Roll	----
16	B-52's	*Rock Lobster*	80	Rock/Roll	182
17	Rick James	*Super Freak*	81	Funk 132	
18	The Clash	*Rock the Casbah*	83	Rock/Roll	129
19	Lionel Richie	*All Night Long*	83	Dance	110
20	ZZ Top	*Sharp Dressed Man*	83	Rock/Roll	126
21	Laura Branigan	*Gloria*	82	Dance	134
22	Toni Basil	*Mickey*	82	Dance	----
23	Spandau Ballet	*True*	83	Slow	----
24	GAP Band	*Dropped Bomb on Me*	82	Funk	126
25	Styx	*Best of Times*	81	Slow	----
26	Cars	*Shake It Up*	82	Rock/Roll	148
27	Queen	*Another One Bites the Dust*	80	Rock/Roll	----
28	Men W/O Hats	*Safety Dance*	83	Dance	102
29	The Tubes	*She's A Beauty*	83	Rock/Roll	----
30	Greg Kihn	*Jeopardy*	83	Rock/Roll	112
31	J.Geils Band	*Freeze Frame*	82	Rock/Roll	176
32	Billy Idol	*Dancing With Myself*	83	Rock/Roll	176
33	Rolling Stones	*Start Me Up*	81	Rock/Roll	122
34	Bob Seger	*Shame on The Moon*	83	Slow	----
35	Steve Miller	*Abracadabra*	82	Rock/Roll	128
36	Tommy Tutone	*867-5309/Jenny*	82	Rock/Roll	----
37	John Cougar	*Crumblin' Down*	83	Rock/Roll	126
38	Pat Benatar	*Hit Me WithYour Best Shot*	80	Rock/Roll	----
39	Kenny Rogers	*Through the Years*	82	Slow	----
40	Lionel Richie	*Truly*	82	Slow	----

Ten years have gone by since the Washington Redskins overpowered the Miami Dolphins 27-17 in Superbowl XVII. In 1983, *Terms of Endearment* won an Oscar for best movie, and Michael Jackson released what would become the best-selling album of all time, "Thriller". It is doubtful that the members of the class of 1983 would remember (or care) about the Superbowl winner or who won an Academy Award, however, everyone remembers what songs were danced to at their High School Prom.

As you plan for a ten year reunion, there are two mistakes to avoid. Some DJs bring only music that was popular ten years ago...others bring only current dance music. During a reunion, the class members want to dance to some of the songs that they danced to during their high school days. But, at the same time, they still listen to the radio and have a social life. To be fully prepared, bring a wide assortment of music as if you were playing for a company party.

The key to success at a reunion is in the timing of the music. Reunions have unofficial "stages". Stage one is a social hour where classmates meet and greet people they haven't seen since graduation or the last class reunion. During this time, play songs from the years 1982-83 that were Top Forty Hits like "Every Breath You Take" (Police), "Tell Her About It" (Billy Joel), and "Africa" (Toto). These were great songs to listen to but rarely brought anyone onto the dance floor in 1983. The second stage is when the celebration begins. Knowing when to start this next stage of music is crucial. Check with the photographer to see if he or she will take the group photo prior to beginning the second stage. This will give a pronounced break between the stages. After the photo, dim the lights and make your grand announcement..."Welcome to the Class of 1983...I'm (your name) from (your company) and tonight we're here to celebrate the ten year reunion of North Charleston High School". Then kick off the night with "Billie Jean" (Michael Jackson) or "1999" (Prince), or a song from the Top Forty "Play Something We Can Dance To" chart. After about three or four songs from their high school years, begin to mix in some current dance tunes as well as classic standards like "Twist and Shout" (Beatles) and "Old Time Rock and Roll" (Bob Seger).

To make a lasting impression and get future bookings from the class members, make sure they remember your company's name. The best way to do this is to give each table two or three copies of the "Play Something We Can Dance To" chart with your company's logo, name and phone number at the top of the page. This will give them something to take home as well as a guide to assist them in choosing the music. You may also want to look at sources such as Billboard's top hits of 1983 to list on the back page of the handout which will offer them music to choose from during the social hour. You will be amazed at how many class members will pick up the handout and talk among themselves about the songs on the charts. People will come up and request songs from the handout...so be prepared and have all the songs on the list available.

The songs listed in this Top 40 list and future lists are compiled by keeping a tally of what songs are still requested today. That's why many songs that were

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popular ten years ago are not on this list...they are seldom, if ever, requested. The songs are listed in the order of their current popularity based on requests received over the last several months at various parties (not just reunions). Coming up next issue we will get you ready for the class of 1968. And stay tuned to find out what are the most popular wedding songs.

Jay Maxwell owns and operates Charleston, South Carolina's "most requested DJ service", MUSIC BY REQUEST. Although managing three mobile systems is a full time job, he also finds time to teach mathematics as an adjunct professor at Charleston Southern University.

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Dance / Top 25

1. KEEP IT COMIN' - C&C Music Factory
   SONY - 118 BPM
2. SAVED MY LIFE - Lil' Louis
   SONY - 122 BPM
3. WORK TO DO - Vanessa Williams
   POLYGRAM - 122 BPM
4. YOU LIED TO ME - Cathy Dennis
   POLYDOR - 121 BPM
5. HUMPIN' AROUND - Bobby Brown
   MCA - 106 BPM
6. LSI (LOVE SEX INTELLIGENCE) - The Shamen
   EPIC - VARIOUS BPM
7. THE COLOUR OF LOVE - Reese Project
   GIANT - 125 BPM
8. SO MUCH LOVE - Malaika
   A & M - 120 BPM
9. EVERYBODY'S FREE - Rozalla
   EPIC - VARIOUS BPM
10. I'LL KEEP HOLDING ON - DSK
    ACTIVE - 120 BPM
11. STINKIN' THINKING - Happy Mondays
    ELEKTRA - 121 BPM
12. HYPNOTIZED - Clubland
    ISLAND - 120 BPM
13. PUMP THAT BODY - Stevie B
    SONY - 119 BPM
14. ARE YOU READY TO FLY - Rozalla
    EPIC - 128 BPM
15. DISAPPOINTED - Electronic
    WARNER BROS. - 126 BPM
16. LET ME GO - T42
    SONY - 112 BPM
17. BABY BABY BABY - TLC
    BMG - 94 BPM
18. WE CAN MAKE IT - Tracie Daves
    RELATIVITY - 121 BPM
19. THANK YOU EVERYDAY - Deee-Lite
    ELEKTRA - 126 BPM
20. REAL LOVE - Mary J. Blige
    UPTOWN - 95 BPM
21. FOLLOW YOUR HEART - Inner City
    VIRGIN - VARIOUS BPM
22. PLEASE DON'T GO - KWS
    NEXT PLATEAU - 120 BPM
23. SESAME'S TREET - Smart E's
    BIG BEAT - 160 BPM
24. TAKE A CHANCE ON ME (EP) - Erasure
    SIRE - VARIOUS BPM
25. LET'S GET HAPPY - Mass Order
    SONY - 119 BPM

TOP 25 courtesy of Streetsound North America's international dance music authority. (416) 369-0070

MB Top Traxx

Contemporary/ Rock

1. HOW DO YOU TALK TO AN ANGEL - The Heights / CAPITOL
2. IN THE STILL OF THE NIGHT - Boyz II Men / MOTOWN
3. GOOD ENOUGH - Bobby Brown / MCA
4. WOULD I LIE TO YOU - Charles & Eddie / CAPITOL
5. WALKING ON BROKEN GLASS - Annie Lennox / ARISTA
6. LAYLA - Eric Clapton - DUCK - REPRISE
7. I'D DIE WITHOUT YOU - P.M. Dawn / ARISTA
8. RHYTHM IS A DANCER - Snap / ARISTA
9. RUMP SHAKER - Wreckx-N-Effects / MCA
10. TO LOVE SOMEBODY - Michael Bolton / COLUMBIA
11. REAL LOVE - Mary J. Blige / UPTON-MCA
12. IF I EVER FALL IN LOVE - Shai / MCA
13. WHAT ABOUT YOUR FRIENDS - TLC / ARISTA
14. FREE YOUR MIND - En Vogue / ATCO
15. KEEP THE FAITH - Bon Jovi / MERCURY
16. DIGGING IN THE DIRT - Peter Gabriel / GEFFEN
17. SOMEONE TO HOLD - Trey Lorenz /EPIC
18. LOVE IS ON THE WAY - Saigon Kick / ATLANTIC
19. DO YOU BELIEVE IN US - Jon Secada / SBK
20. I WILL BE HERE FOR YOU - Michael W. Smith / REUNION
- ↗ JOHNNY HAVE YOU SEEN HERE? - The Rembrants / ATCO
- ↗ HOW ABOUT THAT - Bad Company / ATCO
- ↗ SLOW AND SEXY - Shabba Ranks / EPIC
- ↗ DRIVE - R.E.M. / WARNER BROS.
- ↗ THE LAST SONG - Elton John /MCA

Country

1. SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) - Alan Jackson / ARISTA
2. NO ONE ELSE ON EARTH - Wynonna / MCA
3. LORD HAVE MERCY ON THE WORKING MAN - Travis Tritt / W.B.
4. BUBBA SHOT THE JUKE BOX - Mark Chesnutt / MCA
5. I'M IN A HURRY (AND DON'T KNOW WHY) - Alabama / RCA
6. WATCH ME - Lorrie Morgan / BNA
7. STANDING ON THE PROMISES - Lionel Cartwright / MCA
8. I CROSS MY HEART - George Strait / MCA
9. JUST CALL ME LONESOME - Radney Foster / ARISTA
10. DON'T LET OUR LOVE START SLIPPIN' AWAY - VINCE GILL / MCA
- ↗ WHERE'M I GONNA LIVE - Billy Ray Cyrus / MERCURY
- ↗ SUSPICIOUS MINDS - Dwight Yoakam / EPIC

KARAOKE TOP TEN REQUESTS

(Furnished by RAC Entertainment)

1. CRAZY
2. YOU'VE LOST THAT LOVIN' FEELING
3. LOVE SHACK
4. TAKIN' CARE OF BUSINESS
5. MATERIAL GIRL
6. OLD TIME ROCK 'N ROLL
7. CAN'T HELP FALLING IN LOVE
8. THE DANCE
9. NEW YORK, NEW YORK
10. JUST ONCE

MB Top Traxx is based on playlist and request reports from Mobile Beat readers. Other considerations include radio airplay and sales performance according to Billboard and other publications. To report the top songs in your area, send or fax a list of YOUR TOP TEN MOST REQUESTED SONGS to Mobile Beat anytime between 12/1 - 12/16. Fax Number: (716) 385-3637.

REMIX REPORT

by 'DJ Joe' Ragona
highlighting the best from independent remix services

Sometimes we get so much product to report on that we hardly have space to accommodate it all! So, onward!

HOT CLASSICS

It's been a while since Hot Tracks released their Hot Classics issue. When I finally had the notes on #10, I was a bit surprised at the listing.

"Ain't No Stoppin' Us Now", which was huge in '79, has really been tamed down. By using fragments of the original drums, HT has created new breaks. They've trimmed the original eleven minute mix down to a more easy-to-program format. HT also allows for an a-capella ending.

A favorite of mine in 1980 was "A Lover's Holiday". The laid-back sound of Change defined the dance sound of the 80's. Again, breaks were created and "period" samples were overlayed for an enjoyable mix.

"Ain't Nothing Gonna Keep Me From You" was a flop on the pop charts but apparently huge in the clubs. Breaks and programming flaws were fixed to make it an easier record to play.

Now here's the bad part: a few of the tunes on this issue should not be there!

Cher? "Take Me Home?" . . Never heard of it. And if it was a classic, I should have heard of it. It's structured well, but it lacks NRG.

"PYT", stands for Pretty Young Thing. MJ's Thriller LP had the tune but it was never released as a twelve inch. I think that it should have stayed unreleased. Edit features here allow for an extended mix of the original LP cut.

What really ticked me off was the fact that the issue was not strong to begin with in terms of overall tune selection, but they've added THREE GREAT TUNES TO THE CD AS A BONUS! ! ! I can live with one, but three? I guess it's time to buy that CD player! Check out the CD version of HT #10...it's a hit for sure!

THE VERY BEST OF HOT TRACKS, VOL. I

The goal here was to adhere to customers' requests to release long time Hot Tracks favorites from past years' issues. HT has left their original mix intact (except for correcting off-beat flaws and noticeable technical errors) and has completed digital EQing and noise reduction on each track. One thing to remember about this issue is that the mixes were done over the past eleven years without some of the modern techniques and technology available today. Hot Tracks felt they should keep the creator's originality intact by ONLY increasing the sound quality via digital mastering.

Check out the Madonna "Into a Commotion" medley. It has to be the most requested medley to date. With mega hits such as "Into the Groove", "Everybody", "Open Your Heart", "Like a Virgin", "Borderline", "Lucky Star", "Holiday", "Papa Don't Preach", and "Causing a Commotion", you can't go wrong. MJ's "Smooth Criminal" has a new bed track to complement his all time powerful vocals...and George Michael's "I Want Your Sex" has been chopped from the original eleven minute length to something more workable.

Overall, the issue is meant for the serious collector. This issue will sell out then there will be NO CHANCE of ever having your own copy of the mixes!

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songs are a bit played out, but may I remind you that your crowd is not as bored of them as much as you are. This version of "Rhythm" does have power. CT used the correct version (I think) to mixdown the tune. There are multiple edits, fade out echo effects and just plain great re-structuring. There is one slight problem to the mix...CT has enhanced the mix with a tunnel-like echo effect. It sounds cool when you first hear it, but it may swerve you away from playing this mix all of the time. Other than that, this is my favorite pick for "Rhythm Is A Dancer".

Krush is also featured with "Let's Get Together". This song was really pushed by the move, "Mo' Money". The groove is strong and complete with outstanding vocals. It still works well on the dance floor.

We've all heard of Planet Rock. Now Kid Panic is hitting us with " Panic Rock". Sure it's a take-off from the original, but it does have a lot of ass-kickin' bass behind the devastating rap. The intro begins with an overdub of Tone Loc's "Wild Thing" drum roll. With all of the classic freestyle samples, you will have no problem playing this one (especially if you're playing the Ultimix version of Planet Rock).

If you are not familiar with "Out of Control", then let me tell you that it has some life to it but it won't be a dance floor smash. The vocals are early new wave and the beat is late 80s house. A great combination, but it can get boring after a while.

The Cover Girls will always have a place in my crate as they succeeded in nurturing the freestyle phase. When "Wishing On A Star" was released, it sort of blew me out of the water...a slow jam???? Needless to say, I didn't play the tune until now. This remix is a bit tailored to the Old School guys like myself. I don't mean that it's sped up to the freestyle mode, but it has a lot more power to it than the twelve inch. A word of caution, though..."Wishing On A Star" has a heat bubble defect in the record. You will only hear it if you use the 680EL/AL cartridges or something that does not track correctly. The 500 cartridges do not pick it up so it's a manufacturer's default and not covered under our replacement policy. Don't worry, though. If you hear it it's nothing major.

Try out Clubtrax this time around. They've cleaned up their sound tremendously and the edits are really tasteful.

We would like to congratulate Joe on his recent engagement to Ms. Donna DiMaria (September 25, 1992). You're all invited to the wedding!! - Ed.

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1992 Top 200

Response to the 1992 Top 200 survey was not only overwhelming, but far more diverse than last year. As a result, this year's list is more conclusive and better reflects the music played by MDJs throughout North America. While Bob Seger's *Old Time Rock 'N Roll* remained in the number one position, it was extremely close. Many of the song titles in the top fifty showed slight slides up or down and there is a trend toward playing the original versions. The Arrows version of *Hot, Hot, Hot*, and the Louie Prima's *Just A Gigolo* both surpassed their more recent remakes. Voters split 50/50 on which version of *Electric Slide* is most played. The top new song was Billy Ray Cyrus' *Achy Break Heart*, and the number one loser was Vanilla Ice, who topped the list of artists DJs no longer play. A few surprises included *Oh, Pretty Woman* by Roy Orbison jumping into the top ten and Ottowan's *Hands Up* dropping from #48 to #180, largely due to the fact that this is a regional hit. The same was true of Todd Rundgren's *Bang The Drum*, which was among the many past favorites to be voted into DJ oblivion. All in all, there were seventy-three replacements. Here's the list with each title and artist preceded by this year's position and last year's position.

1 / 1	Old Time Rock 'N Roll (1979)	Bob Seger
2 / 4	Unchained Melody (1965)	Righteous Brothers
3 / 2	Shout (Various)	Otis Day / Isley Bros
4 / 3	Mony Mony (1987/1968)	Billy Idol / Tommy James
5 / 14	Electric Boogie (Slide) (1989 /1992)	Marcia Griffiths / G.M. Slice
6 / ★	Achy Breaky Heart (1992)	Billy Ray Cyrus
7 / 19	Love Shack (1989)	B-52's
8 / 42	Oh, Pretty Woman (1964)	Roy Orbison
9 / 13	What I Like About You (1979)	Romantics
10 / 26	Gonna Make You Sweat (Everybody Dance Now) (1990)	C&C Music Factory
11 / 7	Twist & Shout (1964)	Beatles
12 / 5	The Twist (1960)	Chubby Checker
13 / 12	In The Mood (1938)	Glenn Miller
14 / 11	Chicken Dance (Various)	Emeralds / Various
15 / 10	Can't Help Falling In Love (1962)	Elvis
16 / 11	Hot, Hot, Hot (Various)	Arrows / Poindexter
17 / 8	Celebration (1981)	Kool and The Gang
18 / 17	You Shook Me All Night Long (1980)	AC/DC
19 / 18	Friends in Low Places (1990)	Garth Brooks
20 / 15	Unforgettable (1991)	Cole & Cole

21 / ★	I'm Too Sexy	Right Said Fred
22 / 50	Everything I Do, I Do For You	Bryan Adams
23 / 45	Vogue	Madonna
24 / 6	New York, New York	Frank Sinatra
25 / ★	Keep Your Hands To Yourself	Georgia Satellites
26 / 154	Hurt So Good	John Mellancamp
27 / 49	Do You Love Me	Contours
28 / 38	Rock Around The Clock	Bill Haley & The Comets
29 / 31	Locomotion	Minogue / Little Eva
30 / 73	What A Wonderful World	Louis Armstrong
31 / 21	Paradise By The Dashboard Lights	Meatloaf
32 / 23	Lady In Red	Chris DeBurgh
33 / 9	Can't Touch This	Hammer
34 / 41	Wonderful Tonight	Eric Clapton
35 / 74	Swing The Mood	Jive Bunny
36 / ★	Don't Rock The Jukebox	Alan Jackson
37 / 22	I've Had The Time Of My Life	Medley / Warnes
38 / 84	YMCA	Village People
39 / 37	Conga	Miami Sound Machine
40 / 76	Crazy	Patsy Cline
41 / 47	Could I Have This Dance	Anne Murray
42 / 61	Great Balls Of Fire	Jerry Lee Lewis
43 / ★	Boot Scootin' Boogie	Brooks and Dunn
44 / 178	Just A Gigolo	Louie Prima / David Lee Roth
45 / 111	Forever & Ever, Amen	Randy Travis
46 / 65	Some Kind Of Wonderful	Grand Funk
47 / ★	Move This	Technotronic
48 / 28	Hokey Pokey	Ray Anthony
49 / 77	Everybody, Everybody	Black Box
50 / 166	Bad Moon Risin'	CCR
51 / 97	The Wanderer	Dion
52 / ★	Jump	Kris Kross
53 / 55	Respect	Aretha Franklin
54 / 89	I Got You (I Feel Good)	James Brown
55 / ★	Baby Got Back	Sir Mix-A-Lot
56 / 186	Rock Steady	The Whispers
57 / 72	Push It	Salt-N-Pepa
58 / 191	Thank God I'm A Country Boy	John Denver
59 / 30	Louie, Louie	Kingsmen
60 / ★	Express Yourself	Madonna
61 / 40	I Saw Her Standing There	Beatles
62 / 69	Wooly Bully	Sam The Sham / Pharoahs
63 / 64	Jump	Pointer Sisters
64 / 53	Brown Eyed Girl	Van Morrison
65 / 34	Jailhouse Rock	Elvis Presley
66 / 142	Let's Twist Again	Chubby Checker
67 / ★	Pink Cadillac	Bruce Springsteen
68 / 25	La Bamba	Los Lobos / Valens
69 / 83	Tequila	The Champs
70 / 63	Into The Groove	Madonna
71 / 98	When A Man Loves A Woman	Percy Sledge / Michael Bolton
72 / 112	Good Lovin'	Rascals
73 / ★	You're The Inspiration	Chicago
74 / 155	Joy To The World	3 Dog Night
75 / ★	Rock N' Roll Is King	E.L.O.
76 / 141	The Dance	Garth Brooks
77 / 78	Footloose	Kenny Loggins
78 / 157	Legs	ZZ Top
79 / 16	Wind Beneath My Wings	Bette Midler
80 / 117	Lost In The Fifties	Ronny Milsap

VOTED DOWN AND OUT?

For this year's TOP 200 survey, we asked readers to review last year's list and send us their top ten songs in each of three catagories:
1. Song they **always** play that were not on last year's list.
2. Songs the **never** play that were on the list.
3. Songs on the list they **play the most**.

Songs that were not on last year's list are marked by a ★. In total, 73 songs were replaced by new titles. In order for a title to be dropped from the list, it first had to receive substantial votes to be removed from the list, and second, could not show up on any DJs "Songs they play the most" list. Whether you agree or not, the 73 songs dropped from the list were:

1.	Proud Mary	CCR/ Ike & Tina Turner
2.	Here & Now	Luther Vandross
3.	Stairway to Heaven	Led Zeppelin
4.	Wild Thing	Tone Loc
5.	Ice, Ice Baby	Vanilla Ice
6.	You Dropped A Bomb	Gap Band
7.	You Are So Beautiful	Joe Cocker
8.	I Just Want To Bang The Drum	Todd Rundgren
9.	Another One Bites The Dust	Queen
10.	Alley Cat	Bent Fabric
11.	Gloria	Laura Branigan
12.	Humpty Dance	Digital Underground
13.	1999	Prince
14.	Billie Jean	Michael Jackson
15.	Play That Funky Music	Vanilla Ice
16.	I Want To Sex You Up	Color Me Badd
17.	Superfreak	Rick James
18.	American Pie	Don McLean
19.	Angel Eyes	Jeff Healy Band
20.	The Bird	Morris Day
21.	Bristol Stomp	Dovells
22.	Let The Music Play	Shannon
23.	Family Tradition	Hank Williams Jr.
24.	Hotel California	The Eagles
25.	Moonlight Serenade	Glenn Miller
26.	My Perogative	Bobby Brown
27.	Party Train	The Gap Band
28.	It's Raining Men	Weather Girls
29.	Spanish Eyes	Al Martino
30.	So Many Men, So Little Time	Miguel Brown
31.	Bad, Bad, Leroy Brown	Jim Croce
32.	Jungle Love	The Time
33.	Opposites Attract	Paula Abdul
34.	Rodeo Song	Various
35.	Runaround Sue	Dion
36.	Sharp Dressed Man	ZZ Top
37.	Stardust	Various
38.	Tear In My Beer	Hank Williams Jr. & Sr.
39.	Addicted To Love	Robert Palmer
40.	Build Me Up Buttercup	Foundations
41.	Free Bird	Lynyrd Skynyrd
42.	Hang On Sloopy	The McCoys
43.	Hold Me, Thrill Me, Kiss Me	Mel Carter
44.	Misty	Johnny Mathis
45.	She Drives Me Crazy	FYC
46.	Surfin' USA	Beach Boys
47.	All My Rowdy Friends	Hank Williams Jr.
48.	Two Out Of Three	Meatloaf
49.	It's All In The Game	Tommy Edwards
50.	Always On My Mind	Willie Nelson
51.	Beth	Kiss
52.	Flashdance	Irene Cara
53.	I Just Called To Say I Love You	Stevie Wonder
54.	Give It To Me Baby	Rick James
55.	Hound Dog	Elvis Presley
56.	Kansas City	Wilbert Harrison
57.	Lady	Kenny Rogers
58.	Nights In White Satin	Moody Blues
59.	Open Arms	Journey
60.	Pump Up the Volume	M/A/A/R/S
61.	Rock N' Roll Pt. 2	Gary Glitter
62.	Rock N' Roll	Led Zeppelin
63.	Sea Of Love	Honey Drippers
64.	Elvira	Oak Ridge Boys
65.	Theme From A Summer Place	Percy Faith
66.	Twelfth Of Never	Johnny Mathis
67.	Walk Like An Egyptian	Bangels
68.	Walk Of Life	Dire Straits
69.	The Way You Make Me Feel	Michael Jackson
70.	I'm So Excited	Pointer Sisters
71.	Truly	Lionel Ritchie
72.	We've Got Tonight	Bob Seger
73.	Word Up	Cameo

81 / ★	Stayin' Alive	Bee Gees	111 / ★	Since I Fell For You	Jarreau/James
82 / 93	Satisfaction	Rolling Stones	112 / 24	We Are Family	Sister Sledge
83 / 139	Takin' Care Of Business	BTO	113 / ★	Beyond The Sea	Bobby Darin
84 / ★	Sleepwalk	Santo & Johnny	114 / 27	Limbo Rock	Chubby Checker
85 / 190	Strike It Up	Black Box	115 / ★	Under The Boardwalk	Drifters
86 / 54	I Heard It Through The Grapevine	Marvin Gaye	116 / 88	Holiday	Madonna
87 / 103	At The Hop	Danny and The Juniors	117 / ★	Songbird	Kenny G.
88 / 188	Soul Man	Sam & Dave / Blues Bros.	118 / 130	I Can't Help Myself	Four Tops
89 / ★	Blueberry Hill	Fats Domino	119 / ★	Crying	Roy Orbison
90 / ★	All My Ex's Live In Texas	George Strait	120 / 151	Funky Town	Lipps Inc.
91 / ★	Bohemian Rhapsody	Queen	121 / ★	Life Is A Highway	Tom Cochran
92 / ★	Smoke Gets In Your Eyes	Platters	122 / ★	Finally	Ce Ce Peniston
93 / 127	In The Still Of The Night	Five Satins	123 / ★	That'll Be The Day	Buddy Holly
94 / 60	Pump Up the Jam	Technotronic	124 / 43	Always & Forever	Heatwave
95 / 57	Bust A Move	Young MC	125 / 39	Da Butt	EU
96 / 172	Crocodile Rock	Elton John	126 / 79	That's What Friends Are For	Warwick & Friends
97 / ★	All Shook Up	Presley / Billy Joel	127 / ★	More Than Words	Extreme
98 / ★	Tonight I Celebrate	Flack & Bryson	128 / 119	My Girl	Temptations
99 / ★	Shake, Rattle & Roll	Bill Haley	129 / ★	Faithfully	Journey
100 / 99	Wipe Out	Surfaris	130 / ★	I'll Be There	Mariah Carey
101 / 44	Mack The Knife	Bobby Darin	131 / ★	Walk This Way	Aerosmith
102 / 174	Devil With A Blue Dress	Mitch Ryder	132 / ★	Willie & The Hand Jive	Johnny Otis Show
103 / ★	Dance To The Music	Sly & The Family Stone	133 / 52	Beer Barrel Polka	Welk / Other
104 / 131	Dancing In The Dark	Bruce Springsteen	134 / ★	I Want Your Sex	George Michael
105 / 108	Cotton Eye Joe	Various	135 / ★	Long Cool Woman	Hollies
106 / 90	You've Lost That Lovin' Feelin'	Righteous Brothers	136 / 105	Birthday	Beatles
107 / 35	Strokin'	Clarence Carter	137 / ★	Shameless	Garth Brooks
108 / 32	Through The Years	Kenny Rogers	138 / ★	My Prayer	Platters
109 / ★	Stand By Me	Ben E. King	139 / ★	Unbelievable	EMF
110 / ★	Do Wah Diddy	Manfred Mann	140 / ★	Straight Up	Paula Abdul

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145 / ★	Groove Is In The Heart	Dee-Lite
146 / 149	Don't Be Cruel	Elvis
147 / ★	Rock This Town	Stray Cats
148 / ★	Chances Are	Johnny Mathis
149 / ★	Ain't Too Proud To Beg	Temptations
150 / ★	Have You Heard	The Duprees
151 / ★	Rockin' Robin	Bobby Day
152 / ★	ABC	Jackson Five
153 / ★	Heartache Tonight	Eagles
154 / ★	Twistin' By The Pool	Dire Straits
155 / ★	Moondance	Van Morrison
156 / 51	The Stroll	Diamonds
157 / 95	Summer Wind	Frank Sinatra
158 / ★	Shotgun	Junior Walker
159 / 147	Born To Be Wild	Steppenwolf
160 / 168	Just The Way You Are	Billy Joel
161 / 91	My Way	Frank Sinatra
162 / 116	Last Dance	Donna Summer
163 / ★	Time Warp	Rocky Horror Picture Show
164 / ★	Everybody Loves Somebody	Dean Martin
165 / ★	Down At The Twist & Shout	Mary Chapin Carpenter
166 / ★	Whiter Shade Of Pale	Procol Harum
167 / ★	Love & Marriage	Frank Sinatra
168 / ★	I've Been Thinkin' About You	Londonbeat
169 / ★	Roll Over Beethoven	Beatles
170 / 59	Mountain Music	Alabama

SENTIMENTAL FAVORITES

Every DJ has his or her personal favorites that give their show a unique identity. Here are a few tunes that received five votes or less, but were listed by DJs as "Songs I Always Play":

Should I Stay Or Should I Go - Clash
Friday I'm In Love - Cure
Gimme, Gimme Good Lovin' - Crazy Elephant
You Belong To Me - The Duprees
Partytown - Glenn Frey
Can't Take My Eyes Off You - Frankie Valli
Karma Chameleon - Culture Club
The Lambada - Kaoma
All I Have to do is Dream - Everly Brothers
Montego Bay - Amazulu
Centerfield - John Fogerty
Fishing In The Dark - Dirt Band
It's Still Rock 'N Roll To Me - Billy Joel
You Light Up My Life - Debbie Boone
Times of Your Life - Paul Anka
Gloria - Shadows of Knight
We Will Rock You - Queen
Move It On Over - George Thoroughgood
String Of Pearls - Glen Miller
Hey, Baby - Bruce Channel

• Do you have a single favorite that you almost always play that's **not** on the 1992 Top 200 list? Jot down the title and artist and send it to "Number 201", Mobile Beat Magazine, P.O. Box 309, East Rochester, NY, 14445.

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171 / 46	Brick House	Commodores
172 / ★	Something To Talk About	Bonnie Raitt
173 / ★	It Had To Be You	Harry Connick Jr.
174 / 145	Bad To The Bone	George Thoroughgood
175 / 171	Carribean Queen	Billy Ocean
176 / 115	Johnny B. Goode	Chuck Berry
177 / ★	Margaritaville	Jimmy Buffet
178 / ★	In Your Eyes	Peter Gabriel
179 / 126	Start Me Up	Rolling Stones
180 / 48	Hands Up	Ottowan
181 / 128	Wild, Wild West	Escape Club
182 / 87	Chances Are	Johnny Mathis
183 / ★	Gimme Three Steps	Lynyrd Skynyrd
184 / 175	Gimme Some Lovin'	Spencer Davis Group
185 / 36	Always	Atlantic Starr
186 / ★	Tears In Heaven	Eric Clapton
187 / ★	Splish Splash	Bobby Darin
188 / 66	Chapel Of Love	Dixie Cups
189 / ★	Dancin' With Myself	Billy Idol
190 / ★	OPP	Naughty But Nasty
191 / 114	I Knew The Bride	Nick Lowe
192 / 173	Desperado	Eagles
193 / 107	Chicago	Frank Sinatra
194 / 82	Rocky Top	Osborne Bros./Dirt Band
195 / 156	Kokomo	Beach Boys
196 / 146	Bizarre Love Triangle	New Order
197 / 133	Melt With You	Modern English
198 / ★	December '63 (Oh What A Night)	Four Seasons
199 / 100	After The Lovin'	Engelbert Humperdink
200 / 123	Rock Lobster	B-52's

Thanks to all who participated in this year's Top 200 voting - Your comments are welcome!

Mobile Beat™

February / March 1993

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1992 MO'BE AWARDS

EACH YEAR, THE EDITORS OF MOBILE BEAT REVIEW AND REPORT ON HUNDREDS OF NEW DJ/KARAOKE RELATED PRODUCTS, SERVICES AND CONCEPTS. TO SUPPORT OUR OWN SUBJECTIVE AND OBJECTIVE FINDINGS, OUR STAFF HAS CARRIED ON A CONTINUOUS DIALOGUE WITH THE BUSINESS PEOPLE WHO OPERATE NORTH AMERICA'S MOBILE DJ AND KARAOKE SERVICES. ONLY THROUGH FACE-TO-FACE AND VOICE-TO-VOICE DISCUSSIONS, CAN WE GET A SOLID IMPRESSION OF HOW YOU, THE CONSUMER, FEEL ABOUT THE COMPANIES THAT SERVE THE INDUSTRY. IN DETERMINING THE WINNERS OF OUR FIRST MO'BE AWARDS, WE HAVE TAKEN THE FEEDBACK RECEIVED FROM OUR READERS THROUGHOUT THE YEAR, AND COMBINED IT WITH OUR OWN KNOWLEDGE AND EXPERIENCE OF THE "MAJOR PLAYERS" IN THE DJ/KARAOKE INDUSTRY. IN PRESENTING THESE AWARDS, WE ARE NOT ONLY GIVING RECOGNITION TO THOSE WHO WE FEEL HAVE SHOWN OUR INDUSTRY THE GREATEST SUPPORT DURING 1992, BUT ALSO HOPE TO ENCOURAGE ALL COMPANIES INVOLVED IN THE DJ/KARAOKE INDUSTRY TO CONTINUE TO LISTEN TO THE DJS AND KJS WHO PURCHASE THEIR PRODUCTS. THE RECIPIENTS OF THIS YEAR'S MO'BE AWARDS HAVE BEEN SELECTED BASED ON:

- DEDICATION TO THE DEVELOPMENT OF PRACTICAL AND USEFUL PRODUCTS FOR MOBILE DJS AND KJS.
- REPUTATION AS A SOURCE FOR QUALITY PRODUCTS AND SERVICES.
- INVOLVEMENT IN PROMOTING THE MOBILE ENTERTAINMENT INDUSTRY.
- PARTICIPATION IN AND SUPPORT OF ALL FACETS OF THE MOBILE ENTERTAINMENT.

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CONGRATULATIONS TO THE 1992 MO'BE AWARD WINNERS:

DJ PROGRAMMING:

Disc Jockey Traditionals - For continuing to make available to DJs the most requested specialty music.
Bobby Morganstein Productions - For developing and producing DJ programming for every occasion.
Hot Hits - For introducing specialized current hit compilations on CD specifically for DJs.

DJ PRO LIGHTING-

American DJ Professionals - For providing the industry with an ever-changing line of unique and affordable lighting and effects.
Cantek-Metatron - For continuing to develop and improve lightweight, all-in-one DJ light systems.
Colorado Sound and Light - For introducing dynamic, yet portable, self-contained lighting systems built around automotive and aircraft lamps.
KLS - For making available to DJs affordable high quality European-type lighting effects.
Lightcraft - For continuing to improve on the popular SL-460 Mobile System, Mobile 460 Pak, and 410 Controller series.
Meteor - For creating high quality, up-scale lighting effects that are portable and reliable.
Ness / Optec / Show*Pro - For the on-going design and development of a broad range of high quality lighting effects and systems for mobile and install.

DJ PRO SOUND-

Ashly Audio - For improvements to the design and performance of a line of power amplifiers and equalizers.
Crown - For the new Power Tech 1 and 2 amplifiers introduced early in the year.
Denon - For taking the best features of their 4000F dual transport CD player and putting them into the popular and more affordable 2000F.
Furman - For their willingness to intently listening to the ideas of DJs and incorporating those ideas into the design of the DJM-8 series of DJ mixers.
Gem Sound - For encouraging the development of new DJs by providing high quality mixers and audio components at affordable prices.
Gemini - For continuously introducing new, reliable and affordable sound products with leading edge technology.
Grundorf - For additions and improvements to an ever expanding line of DJ/karaoke speakers.
MTX/Soundcraftsmen - For creating a line of "designed by DJs" digital sampling mixers that cover a broad range of features.
Lineartech - For making available a highly affordable line of quality professional DJ mixers, amplifiers, CD players, and cassette decks.
Stanton - For continued improvements to the Stanton-Vestax line of DJ mixers and the introduction of the CD-22 dual transport pro DJ CD player.

KARAOKE

Celebrity Sing-Along - For introducing mobile karaoke systems based on the specific needs of mobile entertainers.

SPECIAL PRODUCTS

Island Cases - For pioneering a line of quality cases designed around the needs of mobile DJs.
Genesis - For continued improvements of "all-in-one" DJ equipment case systems.
Univenture - For the development of the DJ Express 400 and CD view pak.
Jo Jo Pineau - For the creation of special DJ computer software.
Jeff Mulligan - For the highly successful DJ marketing guide "Turning Music into Gold."
Star DJs - For the production of specialized DJ training videos including "How To Be Successful In The Mobile DJ Business" and the "Let's Dance" series.

BITS & BEATS

A CLOSER LOOK AT DIGITAL SAMPLING

by Robert A. Lindquist

Ecler MAC 60S

When the old Numark introduced their first digital sampling mixer, the reaction from the DJ community was "Neat trick, but what can I do with it?" In the time since, DJs have answered that question on their own. Digital samplers have gone from being a novelty to actually become a serious DJ appliance. DJs working off CD are digitally grabbing chunks of audio and adding them right back into the mix. Vinyl based jocks are sampling hot beat loops and pumping them back out as awesome segues. Welcome to the digital age!

Digital sampling is available to DJs in two forms: as a device built into a mixer, or as a separate component (see "What's New: Di-Di-Digital Duo", Oct/Nov issue). In this report we'll take a look at the low end and the high end of DS mixers. A review of several of the add-on samplers is scheduled for an upcoming issue.

MIXERS: THE MINIMUM AND THE MAXIMUM

If your first concern is just having a good basic mixer, there are several units that qualify. In the under $800 price category are Gemini's PDM-5008 and 3004, the DS-9900 from Lineartech, the MTX/Soundcraftsmen MX300, model DS-9900 from Gem Sound and the DM-1475 which has been brought back to life by Numark Industries. For this report, we selected the MTX/Soundcraftsmen MX300. MTX is the new kid when it comes to Pro DJ mixers, and this unit represents MTX designer K. Ikezawa's (who pioneered digital sampling mixers for Numark) first attempt at adapting digital sampling to an entry level priced mixer.

MTX/Soundcraftsmen MX300

Mobile DJs who take pride in creating a show that's more than music are discovering new applications for digital sampling. Anyone who has ever seen a DS mixer demonstrated knows how the unit can capture and replay bits of beats or beat loops. That's just the beginning. Samplers can be used to grab record and store custom jingles, intros, vocal lines and even sound effects.

As part of our evaluation of the samplers in the accompanying review, we tested audience reaction to using sound effects as part of a performance. For the test, Greg Powers, of Greg Powers Entertainment, Saco, Maine, loaned us a Videonics Sound Effects Mixer. The device, which is no larger than a small table top audio mixer, easily hooks up to a free line input. This allows sound effects to played live, or stored in the samplers digital memory. Fifty-nine true-to-life sound effects are available including a laugh, cry, kiss, scream, rim shot, gunshot, crunch, splat, bounce, boing, buzz, floop and various office, household and animal sounds. A series of short "Arcade Effects" featuring a monotonic version of "Here Comes The Bride" are also included as are several mini sound effect "skits." Each effect can be faded in or out, played backward, repeated continuously or used to create a stutter effect. Selecting and playing a sound effect is as easy as typing in two digits on a touch pad. The effect plays as soon as the second digit is pressed. To record into a sampler, press the first digit, and then hit the sample write button and the second digit on the touch pad almost simultaneously. It takes a little practice to get the effect to record precise and tight. With most DS mixers (including the two in our review) samples can be written without disturbing the program. This is a must.

Once you have an effect in the sampler, you can then play it back at will, laying it over a beat, varying the speed, or stuttering.

The sound quality of the Videonics Sound Effects Mixer is exceptional. Most effects are less than four seconds so you don't need a great deal of memory. We used the unit at a recent wedding reception and found plenty opportunities to use it. The arcade version of "Here Comes The Bride" was an effective attention getter before introductions, and we found several appropriate times to use the sound effects. The rim shot effect, scream, laugh, dog bark, bells, whistles, and crowd coo ("Ooohh!") seemed to spark a positive reaction from the crowd when used sparingly.

It's obvious by the design of the Videonics unit that it's primary use is for home videophiles who want to punch up their productions. What we need now is a unit designed for mobile DJs, something that would fit in single rack space. A few of the pre-programmed effects are simply not applicable to most DJ jobs. We would gladly trade a few of the footstep sequences and car sounds for more animal noises, percussion effects and "jingles." Until a unit designed specifically for DJs is available, this one will more than suffice. With a list price of just $179, there are few DJ accessories that can add so much fun to gig for so little money. For more information, contact Greg Power Entertainment, 201•282•3783.

For the high end, our choice was the ECLER MAC 60. Ecler products are produced in Barcelona, Spain and distributed in the US through Tracoman in Hollywood, Florida. We selected the MAC 60 for this report as it not only gave us an opportunity to scrutinize one of the lesser known brands, but also gave us a peek at the level of technology incorporated into European products.

MX300

MTX/Soundcraftsmen has priced the 300 at the bottom end of their line, but this is not a no-frills mixer. Eight vertical sliders control a total of 12 inputs and operations.

Inputs one and two are the microphone inputs and therefore labeled MIC 1 and MIC 2. The 1/4" unbalanced jack for mic one is top side while an identical connection for a mic two is on the back panel. Both mic channels have a low cut filter to reduce low frequency rumble and boominess. A nice touch, but the way the low cut switch is labeled is a bit confusing. A talkover switch is provided for mic one only.

Inputs three through six are labeled CH1, CH2, CH3, & CH4. These four channels allow access to up to three phonos or five line inputs. Inputs three, four and five are switchable between phone and line, number six is switchable between line and CD. Being that a CD player is line level input, DJs operating with just CD and tape will find adequate inputs for up to four sources. The final two sliders control the master volume, which is self-explanatory, and the effects level which we'll get to momentarily.

A single horizontally mounted crossfader is provided for segues between any two channels. The source channels can be selected and assigned for fading from any channel to any other channel. Six band left and right equalization is provided with an in/out bypass. A Stereo/Mono switch is also standard.

In typical mobile operation, the mixer section of the MX300 passed all tests for ease of operation, sound quality, reliability and predictability. The sliders, although a bit stiff (typical of new sliders), were linear and positive. Any DJ who routinely uses a crossfader, will appreciate the assignable feature. The LED metering system is especially well thought out. As with most LED rainbows, the lights flash up and down the scale so fast it can be hard to catch the peak point. On the MX300 a featured called "Peak Holding" will keep the peak LED lit just long enough to make sure you had time to see it.

The sampling section features a 12-bit (the manual mistakenly says 16-bit) micro processor with four-stage filtering to eliminate distortion. Up to sixteen seconds of sampling time is available.

IF PRICE IS NO OBJECT AND YOU WANT A MIXER THAT OFFERS THE ULTIMATE IN VERSATILITY AND FEATURES (INCLUDING SOME YOU'LL NEVER USE), BUY A MAC 60S. ON THE OTHER HAND, IF YOU SIMPLY WANT A GOOD MIXER WITH SAMPLING CAPABILITIES, THE MTX IS A GOOD CHOICE.

Using the sampler could not possibly be easier. Five buttons enable the user to select which input (DJ Mic 1 or Channels 1-4) is to be sampled. Once an input has been selected, just push the "write" button. The sampler is now ready to record. The oversized start/stop button is used to begin and end the sample. In most cases, you'll need to monitor the sample as you write it, so a row of channel select buttons has been provided, along with volume control, for the headphones.

To play the sample back into the mix, adjust the output volume via the EFX LEVEL. The pitch and speed of the sample can be increased or decreased using the rotary PERCENT control. If you are sampling with the PERCENT control set to 100%, you'll get a full sixteen seconds. However, when you play it back you may be disappointed with the fidelity, especially if you are sampling music. If you want better sound, make your sample at 50%. This will decrease the total sampling time to eight seconds, but substantially increase the dynamic range.

There are two playback options for the sampler: Single and Repeat. In the Single mode, the sample will playback once and stop. If the Start/Stop button is tapped in rapid succession, the sampler will retrigger very quickly creating a stuttering effect. In the Repeat mode, the sample starts and stops as you tap the start/stop button.

On the road, the sampler worked quite well for voice and sound effect (see sidebar) samples. The playback quality of the 12-bit sampler was too low for beat loops, but proved adequate for catching a beat or phrase to remix.

Overall, the MX300 offers plenty of input options and versatility.
Aside from a few, slightly confusing labels, the layout is logical and comfortable. The quality of fit and finish is on par with the other mixers in this price category and the two year warranty (compared to 90 days-1year) makes this a good value.
List price: $775. Other mixers in the MTX line include the MX400 at $1,400 and the MX500 at $2,000.

ECLER MAC 60S

Talk about your apples and oranges! The Ecler Mac 60S is not only very different in design and function then the MX300, it is also at the opposite end of the price spectrum. Whereas the 300 is a MTX's bare-bones bargain, the MAC

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60S is Ecler's high end. With a suggested list of $1690, any smart shopper is bound to wonder, "What do I get for all that extra cash?" The answer is PLENTY!

The Spanish made MAC 60S (available as the MAC 60 sans sampler) is not only a wonderful piece of electronics, but it also illustrates how seriously European DJs take their equipment. The tri-lingual (Spanish, English, French) owner's manual, which refers to the unit as "The MAC 60S Mixing Desk", is concise and technically correct in virtually every detail. Although the overall high quality of the unit puts it in a league with low-priced broadcast quality production mixers, its features, however, are definitely DJ. The sliders are so positive and smooth that they move almost too easily. We are used to a bit more resistance. Of the six channels, three are switchable between mic and line, two offer the choice of phono or line and one is dedicated for DJ mic. Every channel has a pre-fader gain control, l/r balance control and controls for bass and treble making it possible to create consistency between the sound of any mic or music source. All music source inputs are standard RCA jacks. Mic inputs are all XLR type, the only 1/4" jack on the unit is for headphones. If you are using a mic with a 1/4" plug, you'll need a balanced/unbalanced adapter from "The Shack." A short-throw cross fader is provided between the two phono/line faders to facilitate mixing. As DJs in European discos rely heavily on crossfaders, it has been mounted with plenty of knuckle-room. The phono/line input faders themselves are shorter than the others.

Another interesting and ultra-practical feature is the talkover attenuation system for the DJ mic. Two rotary controls determine how fast, and how much the program volume will drop under the announcer. It is totally sound-activated. With the talkover switch in the on position, simply start talking. The music program will instantaneously fade under your voice and return to normal when you are through. The two controls take a little trial and error to find the right blend of speed of amount of fade. Too fast and too much makes it sound like someone kicked out the AC cord to your amp. Too little, and you'll be fighting the music.

Cueing is accomplished through a sophisticated "PFL" circuit. A red button located next to each fader gives the choice of routing the signal directly to the master output via the channel fader, headphones, or to the digital sampler. As this system is quite different from the cue circuits found on most mixers sold in North America, it will take a little time to become comfortable with. When you do, you'll be amazed at the options available. Other controls on the unit include Stereo/Mono push-button and separate balance and volume controls for a second output (for controlling the level of the mix in two zones). Two parallel LED strips provide metering.

Keeping with the overall theme of versatility, the digital sampler in the MAC 60S can create numerous effects. The 16-bit sampler offers a mere four seconds of memory but is of extraordinary high quality. There is virtually no discernible difference between the sample and the original program. The procedure for writing into the sampler or playing back a recorded sample is identical to most other mixers including the MTX. Playback options include single or repeat, again a function like the MX300. Special features of the sampler include "playback level", "Time Adjust" (pitch/speed control) and "Play End". The latter feature allows you to fine tune the sample to the precise length needed, particularly handy for DJs who sample beat loops and then add them back into the mix.

Along with the sampler is an "Echo/Delay" feature which makes it possible to add various amounts of echo or reverb back into the mix. The time delay can be adjusted from 30 milliseconds to a full four seconds.

Overall we were quite impressed with the Ecler MAC 60S. It offers plenty of options and opportunities for creative mixing. The only drawbacks to the unit were its size (standard 19" wide but twice the length of most mixers) and the possibility that parts and service could be a problem. Other models in the Ecler line include the MAC4-2E at $525, MAC5-2F at $890, and MAC 60 at $1490.

CONCLUSION

At no time during the review of the MX300 and the ECLER MAC 60S did we try to establish which of the two is superior. If price is no object and you want a mixer that offers the ultimate in versatility and features (including some you'll never use), buy a MAC 60S. On the other hand, if you simply want a good mixer with sampling capabilities, the MTX is a good choice. There are a number of other digital sampling mixers available at prices starting below the MTX and exceeding the ECLER. Making the right choice comes down to knowing what you want the sampler to do. For sound effects or to add an occasional percussion effect, most lower priced units will suffice. If you want a DS that will give you sampled sound as good as the original, you'll need to spend more.

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PRO Files

by Michael R. Erb

HARMONICA HYBRID PUTS NEW SPIN ON DJ'ING

Harmonica John is not your ordinary DJ. What he offers is not only unique but hard to imitate...unless, of course, you know how to play the harmonica. Harmonica John's Music To Go Compact Disc Jockey Show takes everything you think DJs should be and turns it upside down.

Before becoming a DJ, Harmonica John spent a number of years performing in bands while employed full-time as a repair technician. When the company he worked for was bought out by another firm, John was laid off. Wanting to stay in entertainment, he picked up a phone book and started cold calling companies listed in the yellow pages under "entertainment." "I called a guy named Bill Gibson who owned 'Music To Go'. We talked about my previous technical experience and I started working with him. I had my harmonica at one gig and suggested to Bill that the music he was playing could be complemented with some harmonica accompaniment. I gave it a shot and the people really took to it."

Harmonica John

In 1986, Gibbons started losing interest in mobile work and he gave the business to Harmonica John. John bought his own equipment and began to integrate his harmonica playing in his shows and changed the name to 'Harmonica John's Music To Go'.

What makes Harmonica John's performances so unique is how adds live percussion, drums, harmonica or guitar to recorded programming. He even gets people from the crowd to come up and join along. With over 700 compact discs in his library, John is able to play, and play along with, just about any type of music. The result is a performance with the variety of music akin to most DJs with an added measure of live excitement. "I'll use a Roland SPD-8 percussion pad to fatten up drum beats. With the harmonica, I'll figure out what key of music a song is in and I'll sing and play along with the song. For instance, in the song 'Shout' at the point where the song goes "wait a minute", I'll do a blazing harmonica solo. In the song 'Green Onions' which is just a straight blues riff, I'll play it one time through with harmonica and then sing a song called 'Help Me' and put a harmonica solo in there also."

If you saw Harmonica John walking into a gig, you might not even suspect he was the DJ because of his very compact setup. "I have a little anvil briefcase that contains two Sony Discman CD players. I also have a small Radio Shack mixer in there. I originally had intended it to be a prototype and planned to build something better but it turned out that it worked so well, that I stayed with it." The small anvil case is deceiving, however, as John utilizes some powerful amplifiers and large speaker enclosures to round out his system. "I have an MXR equalizer, a crossover , QSC 1200 amplifier driving the tweeters, Crown Powerbase 1 for the mids and a QSC MX-1500 for the subs." For speakers, Harmonica John uses Peavey 115 Internationals and 3020 HP's, EV entertainers and Yamaha Sub Woofers. Lighting effects include par 56 cans, strobe light, mirror ball, and smoke machine.

John has a simple pricing strategy. He charges $100 to setup and $50 per hour. If the call is a referral, he gives a 10% discount. Even with a reasonable rate schedule, John's bookings have been affected by the slow economy. On the other hand, some people have told him that his rates are too low, but he is holding off raising his price until the economy is more stable. To sell his

FOUND! FIRST MOBILE DJ IN AMERICA!

This is J.R. Hatfield, pioneer Mobile DJ. He was well known throughout the 1930's as a VJ, a travelling Victrola Jockey. J.R. originated the idea of playing recorded music at dance halls, socials, lawn fetes and family reunions, at the end of the great depression. He travelled throughout Ohio, toting his equipment in the potter's trunk of a 1934 Ford four door sedan V-8. He was foremost in experimenting with simulated stereo by adding a Dictogran loud speaker to a Magnavox horn powered by a two-watt audio frequency amplifier. Seventy-eight RPM records were spun on a hand-cranked RCA Victor talking machine. This fancy faded out in the late 30's when the Big Band era put VJs out of business. The remastered and restored photograph was taken by the old C. Rembrandt Milhoan Studios of Springfield and submitted by J.R.'s grandson Dick Hatfield, himself a modern day mobile DJ.

show, John uses the phone book and has discovered a unique way to get the most response for the least investment. "Display advertising can be quite expensive", he explains, "So I keep trying to trim my ads down in size but keep them effective. I have found that because my business name is so long (Harmonica John's Music To Go Compact Disc Jockey Show), if I put in a bold, white page listing, I get three lines for the price of one."

To maximize referrals, John takes photos at each event and then sends them to the client. He has a rubber stamp that resembles his yellow pages ad and stamps the back of each photo...another great marketing tip!

With firm roots as a musician, the one thing that Harmonica John feels very strongly about is copyright infringement. He is adamant about DJs who copy music onto cassette and then duplicate that music for multiple systems. "I don't approve of the Queen Bee type of mobile operator. This is the kind of guy who will buy one set of music then duplicates it several times, hires DJs for $10 an hour and doesn't feel guilty about doing so. Less money to the musicians who create the music (via less royalties) takes away the incentive for musicians to create more good new music which ultimately hurts the working DJs who are honest. If you make a business of stealing someones music, then something is wrong with your ethical standards."

Along with operating his mobile business, Harmonica John now works full-time at the University of San Diego as the media center repair technician, a skill that helps him maintain the equipment he uses in his mobile DJ business.

Washington State Service Offers Opportunity to Wannabee DJs

PRO Files

by Michael R. Erb

Every company has its humble beginnings and Robert W. Bonham, owner of Music De-Lite, based in Olympia, Washington, is no exception. "I began in 1974 with a schoolmate in Junior High School. It was mostly kid type stuff but it helped us build some sort of a reputation. When my partner and I split in 1976, I decided to get into it on a more professional level." Music De-Lite now operates eight systems serving several major metro areas in Washington and Oregon with satellite offices in Portland, Tacoma and Billingham.

Finding and training competent DJs to cover such a wide area is challenge Bonham is used to. "At the schools, where you usually get one or two kids who come up, ask questions and show an interest, I ask for their name and phone number and tell them to contact me when they get out of high school. Some of the kids lose interest but the few that continually call are the ones I know are truly interested in becoming DJs. Most of our work is wedding receptions, so I bring them along on a few gigs so they can see what it's all about. At that point I let them DJ a little, then teach them the finer points. Once they reach a level of competence, I'll send them out on their own and follow-up by sending evaluation forms to the clients they work for." Bonham trains his DJs to be personable without being obnoxious. The music is the main focus. The DJ will initially use some personality to get things rolling then cut back once the crowd gets going.

Music De-Lite's Robert Bonham

As with any multi-system DJ service, there is always the risk that an employee will break away and start their own company, taking a share of business along with them. Music De-Lite has a simple way for keeping employees employees, instead of competetitors. The strategy? Pay them well. Bonham's DJs earn $30-$40 per hour and if a DJ books an event on their own, Music De-Lite will split the fee 50/50 with them. Once the DJs realize they can make good money without the 'headaches' of business ownership, it saps the desire for them to start up their own company. "My DJs are busy all the time and are making real good money doing it. If I paid them less money or I didn't have as many gigs for them to do, the temptation for them to leave would be much greater."

ONCE THE DJS REALIZE THEY CAN MAKE GOOD MONEY WITHOUT THE 'HEADACHES' OF BUSINESS OWNERSHIP, IT SAPS THE DESIRE FOR THEM TO START UP THEIR OWN COMPANY.

Having satellite offices could be difficult to manage but Robert keeps things running smoothly by having all bookings handled by the home office in Olympia. The other offices are all company owned and the company supplies everything to the employees running the satellite offices. "We provide everything... the sound, the lights, the music and in most cases, the vehicle also."

Offering clients 'surround sound' and sophisticated light systems is one of the ways Music De-Lite separates itself from the competition. 'Surround Sound' liter-

ally surrounds the entire dance floor with multi-dimensional sound. "We'll put speakers at the four corners of the dance floor. Then use long rubber mats to cover the cables. We also do 6 and 8 speaker set-ups. In addition to having speakers in four corners, we'll take some subs and place them in between the corner speakers." Truss lighting is utilized and the light-shows are very complete including robotic lighting, strobes, blacklights and laser projectors. Music De-lite primarily uses compact discs with cassingles as a back-up for some of their secondary systems.

Music De-Lite has experimented with karaoke, but has dropped it, at least for the time being. "I realize karaoke is in big demand in some markets, but here people just wouldn't pay the price for a quality karaoke show. The only way we could do it was in conjunction with one of our regular packages."

Robert is very particular about having his equipment set up neatly and attractively. "Just about every year, I sell off a lot of my equipment, no matter how good the condition, and buy new gear. I want reliability and good appearance. I think we have the neatest, cleanest and most well-balanced setups of probably anybody out there. We don't use banquet tables to set up on. We've got our own console/podiums that I designed

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that we use for our setups." Music De-Lite uses Yamaha and Technics CD players and cassette decks, Numark mixers, Crown & Carver amps, and Cerwin-Vega & Klipsch speakers.

Rates range from $275 to $895. Music De-Lite determines the price based on what options the client chooses and the amount of experience the DJ performing the event has. "When I sell our services, I sell the DJ's skills and talent instead of just the equipment upgrades. We try to find out exactly what the client wants and sell them the appropriate DJ. To me, sound and lighting is always secondary to the music we play and the DJ's abilities."

Yellow page advertising and direct mail are the two main ways that Music De-Lite reaches potential customers. Robert has found that people use the yellow pages differently depending on the size of the market they are living in. "In the smaller market, people call just about everybody in the phone book, so we use smaller ads. In the larger markets, we need a bigger ad that grabs people's attention so they will call us first. We have up to a three inch ad in the large areas whereas in the smaller markets we'll focus on just a 1-inch ad or and inline bold print ad." High school jobs come primarily by way of direct mail. Music De-Lite will try to find out the specific person the literature should be sent to and then follows up with a phone call to confirm that the literature was received.

Through his attention to detail and concern for client satisfaction, Robert Bonham has made Music De-Lite one of the most respected DJ companies in Washington. Still, he remains humble and realistic about his accomplishments, "We're the second best DJ company in the world", he says,"Everyone else believes they are number one!"

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CORPS CHAOS CLIMAXES IN CATASTROPHY

by Joel Miller

When I began to ponder my worst experiences as a mobile DJ, my thoughts went back to a blizzard during the energy crisis of the late 70's and the only job I never made it to due to the weather. I decided it was time to turn back about half way to this particular high school dance which was about 100 miles from my base when I discovered (thanks to an oncoming car) that I was driving in the oncoming lanes of an interstate highway because I couldn't see well enough to stay in the right lane when the 2-lane state road I was on joined with the end of the interstate. I never made it home that night but fortunately I found the home of the owners of a nearby roller rink at which I played.

But I've had worse. Like the job early in my career (before back-up equipment) which lasted about 1 1/2 songs before a dead short in a 1/4" connector on a speaker wire took out two speakers and an amp. It was a teen dance and they had to give everyone's money back.

Then there was the time I was drenched to the socks in a down-pour while packing up after a wedding. I hoped my clothes would dry out during the one hour drive to my next job because I only had three hours between jobs and not enough time to go home to change. As it turned out, my route followed the path of the storm and I got drenched again unloading. The job was a dance at a church, and I ended up playing in clothes borrowed from a resident priest. The length of the pants were OK, but when I drew the waist tight with a belt the pockets were over the zipper! And the shoes were so tight it felt like I'd broken all my toes by the end of the dance.

Of course I can't forget the time a skunk sprayed near the wide open doors of a hall as I was setting up . . . luckily missing me, my truck and my equipment. The hall was filled with the odor for hours.

But even after almost 17 years in this business, it's still possible to get even more horrific than these experiences. In fact, my worst time at a job came in November 1991, at a very formal event, the Marine Corps Birthday Ball. I had played this event several times, but this was our first time at this location. The multitude of semi-related events, ranging from the bothersome to the repulsive to the morbid, all occurring at the same job, will seem unbelievable to you, so read on.

Since the setup was in a second floor ballroom, I arranged for my roadie to meet me at 6:15...the earliest I could arrive from the wedding I'd be playing in the afternoon. Even so, I did not arrive until 6:30 and then only to find out that my roadie had not yet gotten there...an immediate concern.

Upon entering the hall, I was told by the commanding officer that they would start their program at 7:00 and that I must have my equipment in by then and hidden behind the curtain on the stage. I could then begin my set-up at 7:30 when dinner was to start and be ready to play at 8:30 as contracted.

Fortunately, the roadie was there when I got back downstairs, so my panic over getting the equipment in within a half hour was over. However, he had bad news and good news. He couldn't help me tear down after the job, but he arranged for a friend to come instead. This was great, except he mistakenly told his sub to come at 11:00 instead of 12:30 which was when I was to finish. But he promised to call the guy and make the correction.

So we started to rush in the equipment, and while we were carrying something together, a pretty date of one of the Marines asked us if we knew where the ladies' room was. We answered "no" and continued on. When we returned to the truck, we found that she had gone down the stairs we were using and barfed profusely on the sidewalk between the doors and my truck.(YUCK!) We asked the kitchen staff to slosh it away, but no one came out. Meanwhile, we had to avoid the big chunks and warn others. But many people ended up walking through it while we weren't around as they gawked at the equipment in the open van.

Eventually we got the equipment in, and about that time I ran into my neighbors who would be seeing my show for the first time. He's a big Gulf War hero who is a special guest at the ball, and they're expecting a great show. By now it's 7:20, and the program is just starting.

WHEN THEY WERE ALMOST READY TO CARRY THE HEART ATTACK VICTIM OUT, ANOTHER OLDER MAN WHO, ACCORDING TO HIS WIFE, HAD A HISTORY OF HEART PROBLEMS, GOES DOWN AT THE EDGE OF THE DANCE FLOOR RIGHT IN FRONT OF MY SET-UP. DRINKS WERE SPILLED AND CANDLES TIPPED AS MARINES SHOVED TABLES OUT OF THE WAY TO CLEAR AN AREA FOR THIS SECOND VICTIM.

Their program, which involves marching flags and rifles around plus numerous speeches, goes way past 7:30...with no end in sight. The banquet manager makes the decision to re-heat the food which is all still in the kitchen because there is no room for the buffet tables except on the dance floor where the marching is taking place. Apparently stainless steel ovens vibrate somewhat as they heat up because at a critical part of the main speech an unattended and rather large stack of metal trays fell off an oven and crashed to the floor. The program was finally over at 8:15, and the embarrassed staff rushed to set up the food.

Meanwhile, I started to assemble things behind the curtain. As I twisted a 6" pipe into the base of a light fixture, it seemed a little slippery. This pipe is stored in the plastic milk crate I had used as a doorstop and yes, folks, some barf had splashed through the slotted sides of the crate. So now I've got to keep myself from gagging while I wipe up the vile substances from several small coils of wire, etc.

Eventually, I opened the curtains, finished the set-up and had dinner music on by 8:30, but I couldn't start the dancing until 9:30. Now things really started getting bizarre. About 20 minutes into my first set, which really had people dancing, a former Marine in his 50's has a heart attack on the dance floor. Some guests started doing CPR on him and, upon seeing this, his son faints flat out.

The banquet manager, who is from another community, frantically tried to determine what the local number is to call for help. In the process she ran into a doctor in the private club area of the hall who refused to come and help. Eventually he came upstairs, but still refused to get involved. Finally the emergency squad arrived, and I've got to get 200 Marines and their dates to sit down and be quiet. They became so quiet that you could hear the techs talking to each other. They had two IV's and an EKG hooked up to the guy and he was flopping around on the dance floor as they attempted to de-fib him.

After almost half an hour, when they were almost ready to carry the heart attack victim out, another older man who, according to his wife, had a history of heart problems, goes down at the edge of the dance floor right in front of my set-up. Drinks were spilled and candles tipped as Marines shoved tables out of the way to clear an area for this second victim. (I later found out that the second guy was OK, but the first one was DOA). By now, people were getting very concerned and were questioning everything from the food and drinks to whatever else came to mind.(It couldn't have been the music!)

It's now 10:30, and the commanding officer makes the decision to start up the music again now that the two gentlemen had been carried off. After about twenty minutes they asked me to stop for the door prize giveaways. Around 11:00 I noticed a kid standing in the back of the hall and correctly guessed he was my roadie's sub. He hadn't gotten the word about coming at 12:30, but said he'd come back.

They finished the prizes and by now it's 11:10 and I've played a total of two twenty minute sets other than some dinner music at a job that was booked 8:30 to 12:30. I played the balance of the job, but needless to say, my neighbors had not been seeing my best show.

I ended at 12:30, and after a while it became apparent that my roadie would not be coming back. So then, considering all that had happened so far, I started to think the worst. Later, however, I found out that he had a junior license and his mother wouldn't let him drive that late. So, I paid some bus boys to help carry the equipment down the stairs. On our first trip out we swung open the doors and, you guessed it, the barf was still there. We washed it away ourselves and fortunately, although I half expected it with inexperienced helpers, no equipment was broken during the packing-up.

I drove home pondering all that had occurred . . . very carefully.

Joel Miller has been operating a Mobile DJ service in Erie, PA since 1976

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OPERATION SPIRIT-LIFT

by Ron C. Harsh

The breezes of the outer fringes of Hurricane Andrew were still stirring the leaves of the oak tree in my front yard as I removed the plywood panels covering my windows. For Sebastian, Florida, the hurricane had been a "no-show", and I for one was thankful we had been spared the devastation that was the fate of south Dade county, only 175 miles to our south. It was difficult to imagine the destruction of entire communities...Hurricane Andrew had cut a precise 50-mile swath across our state...a path that left tens of thousands of residents without food, water or shelter.

As the days passed, millions of Americans had learned that Andrew was the most destructive natural disaster in American history, and donations of food, water and clothing came pouring in from across the nation. Within a matter of days, the military arrived and began erecting massive tent cities in which to shelter the homeless storm victims. Like most Americans, I too wanted to help. But in these times of recession, I had little to offer....except perhaps my mobile DJ services.

Five days after the storm, as I was DJ-ing at the local community center, I met several couples who had traveled to Sebastian from their damaged homes in South Florida. The party, a family reunion, proved to be a tremendous diversion for these folks as they told me that for the first time since the hurricane, they were actually having a good time. I thought to myself, "If these people, who had just gone through a major crisis, enjoyed the show, then why not take it right into the heart of the disaster area?" If anyone needed cheering up, surely those folks did.

As I began to put my idea into motion, I started to ask myself questions like, where would I go.....where would I stay, and for how long....and would the people in these areas even be receptive to my efforts....all legitimate concerns. Unlike doing a wedding reception, party or club event, my show would not be advertised or promoted. My audience would be a mix of American, Mexican, Cuban and Haitian storm victims, totally dependent upon the kindness of others for their day-to-day existence and survival. As a professional disc jockey, I know how music can lift spirits...make people laugh...help them to forget their problems. It just had to work...and if I was to be the first to try it out, then so be it!

Ron Harsh and Operation Spirit Lift

I spent the first week of September preparing for the trip, waiting for the right time to embark. My contact in South Florida was Deborah Margoe, director of the Metro-Dade Cultural Affairs Office. She was very supportive of my plan and provided me with a list of several locations where she felt this unique relief effort would be best utilized. That week, "Operation Spirit-Lift" was born. Charles Levin, president of the Indian River National Bank, offered to cover my expenses for the four-day trip. Sebastian Alarm provided a generator and a local sign store made banners for the sides of my motorhome, my home-away-from-home for the duration of the trip. During the times I was not going to be performing, I would be shooting photos and videos for local media, and doing live reports via cellular phone to oldies radio station WQOL-FM. The overall objective of "Operation Spirit-Lift" was to take a message of caring to the victims of Hurricane Andrew from the residents of Florida's Treasure Coast.

Day 1 of "Operation Spirit-Lift" began early on Monday, September 7th....Labor Day...exactly two weeks after the hurricane hit. Six hours later, surrounded by truck and military convoys, I arrived in the Kendall area. An unexpected feeling of profound sadness overcame me. Certainly no one who had NOT lived through this monster storm could ever understand what it was like to lose everything you owned in a matter of minutes. This

hurricane had truly become "THE BIG ONE" that we had all been warned of.

My first night in Homestead, where I would be doing my first "tent city show" was a sleepless one spent in the parking lot of a restaurant. Added to the oppressive heat and humidity were the competitive odors of rotting food and garbage mixed with burning debris and the gas fumes from countless generators. Helicopter rotors, sirens, and an occasional gun shot quickly reminded me that not only was I in a disaster area, but a war zone as well. It was easy to wonder, "What I am doing here?" But the next day's trip through what was once an apartment complex in which I lived 17 years ago, brought the realization of my mission back to the fore. I arrived at the Harris Field Sports Complex at 10:30 AM, home to thousands of storm victims, volunteer workers and the military. My setting up stirred up the curiosity of numerous people and soon the word of my upcoming show spread. By noon I was ready to start. Before me lay a sea of olive-drab tents and a baseball field. A small group of people had gathered directly in front of me and were patiently awaiting the start of the show. As an Army Huey helicopter passed overhead, I switched on my mike and said, "Good Afternoon South Florida...I'm Cap'n Boomer and this is Operation Spirit-Lift!" I pushed the cue button and the depression that had enveloped this area for two weeks was quickly replaced by Martha and the Vandellas' "No Where to Run To". The scene around me began to change....people came out of their tents, smiling and dancing...soldiers stopped to listen to the music, gave me a thumbs-up and went back to their tedious jobs. The magic of the music was beginning to work and over the next six hours would prevail as I offered a mix of rock, country, raggae and island music. (I later learned that I had made the CBS Evening News.)

The setting sun provided a colorful backdrop as I packed up my gear at the end of that first successful show. I met one person after another who took the time to thank me for making their day a little brighter.

The next day was a repeat performance at the Richland Park Elementary School relief center operated by elements of the 82nd Airborne Division and the Red Cross. Here these soldiers were being entertained for the first time since their arrival eleven days earlier. As the Hum-Vees drove in and out of camp, the drivers and crews' broad smiles and thumbs-up certainly made my day ... as did the smiling faces of the people who were being served by these tireless volunteers!

I closed the show at 6 that evening with Louis Armstrong's "What a Wonderful World". Yes, I know what you're thinking...sounds like "Good Morning Vietnam". Well, what can I say....it fit, and it worked!

The next day I returned to my home in Sebastian where I knew I would find a quiet, air-conditioned bedroom with my name on it, and I felt guilty.

I now have a much better understanding of the human spirit and how important a role music plays in our lives. During my past twenty years as a DJ, no audience has ever given me the feeling of appreciation that I received from the audiences in South Florida that week in September 1992.

The mobile DJ industry is just that...MOBILE! We have the unique opportunity to offer our talents in time of need to our fellow man. I would encourage those of you who care to contact your local Red Cross and/or National Guard unit and donate your services. I promise you a return on your investment that will last a lifetime.

Ron Harsh operates United Media Concepts in Sebastian, FL. He has been a professional DJ for over twenty years and has donated his DJ mobile entertainment services to many civic and charitable oragnizations for their fund raising events.

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MARKETING

by Art Bradlee

I LOVE, I LOVE, I LOVE MY CALENDER BOOK!

Some of you would probably argue that the single most important "appliance" in our business is the CLOCK. You may even consider your clock to be **king.** Granted, it tells you when to leave so you can get started on time, when your overtime rate kicks in, and when to pack up and head home. All these things are important and revolve around the clock. But personally, I find that more important than the clock, is the calendar. The way I look at it, if you don't know how to apply the calendar to your DJ business, you won't have to worry about the clock...because you won't **have** any bookings! Here's what I mean. For thirty-five years, my family was in the jewelry business. My mother's favorite line was, "If you want to make a *small* fortune in the jewelry business, just invest a *large* one". **My** favorite expression about our industry is: "If you want to make a *small* fortune in the DJ business, invest a *small* fortune. If you want to make a *large* fortune in the DJ business, *invest a small one, then work your calendar*... and watch the bucks flow in."

At one time or another, you may have had a problem with cash flow. It's a typical problem DJ service owners face. Some months are packed with jobs so your fees easily cover your expenses. Then there are months (here in the Northeast it's January and February) when the performances fall off and there is significantly less cash coming in. You can only hope that deposits from upcoming spring and summer bookings will carry you through. Proper use of your calendar can help you achieve a situation where cash flow is constant. Your bills will be paid on time. You may even have a few dollars left over to indulge in something you have wanted to buy for yourself instead of sinking it back into the business.

Use your calendar so you'll know when you should start promoting for certain types of events, when to enhance your music library and the best times during the year to schedule training and equipment maintenance. Let's take a look at the first six months of 1993. Keep in mind that business trends vary in different parts of the country, so use this as a general outline.

IF YOU'RE INVOLVED IN BRIDAL SHOWS, MAKE SURE THAT BOTH YOU AND YOUR EQUIPMENT NEVER LOOKED BETTER. YOU NEVER GET A SECOND CHANCE TO MAKE A GOOD FIRST IMPRESSION. YOU HAVE A CAPTIVE AUDIENCE AT BRIDAL SHOWS.

January is one of the slowest months for actual performances. In my experience, this has proven to be the best month for new bookings. Why? Most couples get engaged between Thanksgiving and New Year's Eve...but they wait until January 2nd or 3rd to start calling around for their entertainment. Year after year, the phone starts "ringing off the hook" on January 2nd. Be prepared for the onslaught. Make sure your calendar is up to date. Most of the calls will be for May and June, with a few Valentine's Day wedding receptions and Dinner Dances.

Start thinking about some "in-service" retraining for your wedding DJs. And so that your brain dosen't totally turn to fudge, pull out all of your old copies of MOBILE BEAT and review them. It's also a great time to bring your music library up to date. All the compilations and "Best Of" collections released for the Christmas holiday go on sale in January.

During **February**, the massive number of calls continue. Keep booking those wedding receptions. If you are short-staffed, place a classified ad in the most widely read newspaper in town. Advertise for new blood and start training them for the upcoming season. So that your regulars don't get rusty, use some of the old heads on your staff to train the new recruits. The older jocks will not view the rookies as potential competition if you involve them.

It's time to tune-up and overhaul your equipment...clean and demagnetize the heads on your cassette decks...check the condition of the woofers and tweeters on your speakers...polish whatever needs to be polished.

Start thinking SUMMER! Design a direct mail piece to send to businesses in your area for company picnics.

If you're involved in bridal shows, make sure that both you and your equipment never looked better. You never get a second chance to make a good first impression. You have a captive audience at bridal shows. They didn't come to buy a new car...they came to book their wedding needs. Get a good night's sleep before the show. Put on your newly cleaned and pressed tuxedo...style your hair...dust off those dress shoes. Arrive early and smile, smile, **smile!** Most shows feature more than one DJ service and if you don't **WOW** them, your friendly competition certainly will. Don't be shy...ask for the booking on the spot. Bring blank contracts with you along with your Mastercard and Visa machine and slips.

March should find you thinking more about spring and summer bookings. By now, summer should be looking excellent with all of the freshly booked weddings. (Graduation and pool parties will soon begin to book)

Your direct mail piece for company picnics should be back from the printer. Do you know where to send it? Call your local Chamber of Commerce. Buy a computerized, self-adhesive label list which has all of the heads of firms who belong to the Chamber... and get them in the mail. You may want to follow up in a few weeks with a post-card-size mailing to the same people. Double exposure pays off twice as well. I do the same thing in September for upcoming holiday parties.

Your training program should be well underway as you start taking your DJ trainees out on jobs with you. One great advantage of breaking-in the rookies is that they have the pleasure of carrying most of the equipment into the hall. (It's all a part of paying the dues in this business).

A SWORD OF PAPER? *by Jerry Pelletier*

It has been an absolute pleasure to see and read the large number of articles and books containing solid basic advice from marketing to sales tactics for Mobile DJs. There is no doubt they have helped countless Mobile DJ operations attain some kind of foundation, but can this information hinder success? The answer is a resounding YES!

Understand that basic marketing and tactics are just that . . .basic. If this information is not applied correctly based upon your specific marketplace and needs, it could set you back financially and hurt your credibility. For example:

It is well known in the grocery store industry that milk is shelved at the back of the store. That's because basic nationwide marketing has proven that milk is the #1 product purchased. With milk at the back of the store, business owners are counting on consumers to "impulse buy" enroute to the milk. But if the grocer does not stock and display "impulse" products in the traffic pattern between the grocers front door and the milk, the grocer is losing potential income. However, if this grocery store was located in rural Wisconsin (dairy capital of the world), where 90% of all customers produce their own milk, this basic marketing concept becomes ineffective.

Judging from my own experience and the intensity of the letters I've been reading in Mobile Beat's Feedback, IT'S A WAR OUT THERE! And it should be treated as such. With that in mind, understand that information, or better yet intelligence (as it is called in the armed services), is your most powerful weapon. Thus, any published advice, available to everyone, is in a sense neutralized ... a paper sword as opposed to a steel sword. A steel sword is forged with deeper more accurate information/intelligence that your competitor does not have. For example:

Most of us have several radio stations in our own markets who now, because of research, are playing ten in a row music sweeps. At first, they are all neutralized, all offering the same thing, a paper sword. But one station, which we'll call station A, with further intelligence reports, realizes that commercials are a "tune out" to the listener. With this, station A can implement a better strategy by starting their 10 in a row music sweep five minutes before their competition, which we'll call station B. Understanding that all 10 in a row music sweeps are preceded by commercials, station A knows they will lose a portion of their audience to station B while playing commercials, but will regain them plus a large portion of station B's audience when they start their commercials a short time later. By that time, station A will be playing music and heavily promoting the fact that they are in the middle of a 10 in a row music sweep. The result? Station A would have higher ratings and they would get credit for the station that plays MORE MUSIC, when in fact both stations played the same amount. Perception is reality.

So while basic marketing information is a good thing, it can in no uncertain terms stand on its own in the ever growing competitive war that faces each Mobile DJ company. A deeper understanding of your market and proper implementation of a specific marketing plan based on accurate intelligence reports yields a steel sword. Meanwhile, your competitors continue the art of Origami.

Jerry Pelletier is owner of Jerry Pelletier & Associates, "Consultants to the Mobile DJ Industry"

April showers bring...a real "gearing up for the months of May and June".

What was the response of your picnic mailing? If it wasn't really terrific, then start to follow up by calling the businesses who received your mailer. Call the caterers in your area, if for no other reason, just to say hello. Get to know them on a first name basis.

Now is the time to let the trainees take over the microphone more, with you by their side. If they are not nearly perfect by this time, they may never be. If they are still mic shy, there may exist a problem that you'll never be able to solve.

Look through last year's contracts for all of those people who booked with you in April. You do save and store ALL old contracts, don't you? Someday you may be able to sell these names to a mailing list company. I can't and won't tell you how much extra money some of us realize by selling names off our wedding client list to diaper services. Some folks might consider this a shitty (pardon the pun) way to earn extra cash, but it paid for my computer!

May-be (if things are going correctly) you're now booking July, August and September parties. They should consist of wedding receptions, picnics, graduation parties, pool parties, and Memorial Day parties. Business is good in May. The heavy performance season is about to start. You shouldn't have any money problems. You should be getting plenty of deposits in the mail. (I get $100 payable two weeks after the contract was sent, plus the balance due upon performance completion). If your on schedule, your equipment will be in great shape...morale among your staff will be high (you've created it)...and everyone will be looking forward to the next weekend.

During **June**, your calender will be busting out all over! It's the month we all live for! Everything is in high gear. Be ready for16-hour days...a lot of money ... endless phone calls...a lot of money...quality performances with satisfied clients and caterers, and, did I mention, a lot of money? If any problems arise, deal with them immediately. Don't leave anything hanging over your head this month.

Call every client who has used one of the rookies as their DJ. Make sure that he or she gave the client everything you promised when you booked the party months ago. If they are not satisfied, the word will already be spreading.

Call each banquet manager...thank them for their hospitality...ask if they were happy with the DJ you sent last weekend.

Start thinking about fall school dances and holiday mailers. Say "thank you" to your staff for a job well done each and every time they go out in the trenches for you. Ask if they received "tips". If they have, it's usually a sign that the client was more than satisfied. Don't hesitate to call the clients to thank them for their business...ask if any of their friends or families are planning activities that could utilize your services.

Read the newspaper every day. Look for upcoming events at which your services may be needed...CREATE BUSINESS!

Art Bradlee, former owner of Sensational Sound Entertainment, has recently opened America's Best Mobile Disc Jockey and Karaoke Service, in Binghamton, NY. If you have marketing ideas to discuss, call Art at 1-800-BEST-DJ1.

KARAOKE FORMATS EXPLAINED

by Michael Buonaccorso

With the constant changes in technology, it appears Mobile DJs considering incorporating karaoke into their shows are faced with more complicated decisions than vinyl versus CD. Format choices are a primary consideration in the purchase of karaoke software, based on exactly what you wish to do with karaoke.

As we explore the most current karaoke formats, keep in mind the basics of a sing-along soundtrack. These tracks are quite unlike "instrumental" versions, where the vocal is replaced with an instrument. Listening to one will show you the importance of the voice as a key element to a musical piece. For a good example, listen to Bob Seger's "Old Time Rock 'N' Roll". After the second bass riff of..."da-da-da-da-da-da-da-da"...the vocal lyrics, "Well take those old records off the shelf", are on their own. One can't wait for the instrumentation to return before beginning to sing. To get behind vocally on a piece like this gives new meaning to the term "rap music".

This timing presents a slight dilemma for the vocalist as we look at the **audio cassette and compact disc formats**. These formats provide a wide range of musical selections, usually two versions of each selection (with and without vocals), or with a multiplex feature which records music and lead vocals on separate channels.

The vocalist must either know the lyrics from memory or be provided with them, which still does not guarantee their timing. However, these formats are an excellent and economical way to add sing-along capabilities to your repertoire at a minimal cost.

Another format available in the "economy" category is the **VHS karaoke tape**, providing on-screen lyrics without the investment of digital equipment. Relatively new in the U.S., it has primarily been targeted for the home consumer market.

The **Compact Disc plus Graphics** (CD+G) format accomplishes the task of tying the singer and lyrics together, with proper timing, with the words changing colors, or otherwise indicated as they should be sung, on a video monitor (or any television screen). Generally, 5" CD+Gs use just basic background graphics with about the appearance and excitement of "your local forecast" on the Weather Channel, but many players allow the integration of your own live video input.

Moving up in technology (and expense) is the 12" **LaserDisc**, providing all of the previously mentioned features over snappy MTV-style videos with premium digital sound. If one of your goals is to promote your service in nightclubs and bars, the LaserDisc system provides the most whistles and bells ... the more action videos on more monitors in that setting is usually a must to hold attention and stimulate participation.

But wait! Your company does 99% wedding receptions and you'd prefer to stick with that market. Where is the "enhanced" DJ dimension for you? The answer is up to you. Perhaps you wish to sing yourself and add more of a "live" feel to your show. Bored with dinner music? Croon a few. You may quit DJ-ing altogether and become the next great lounge lizard!

At wedding receptions, work sing-along in as appropriate as part of a multi-faceted entertainment package. There are a few risks here, however, and caution is advised. The objects of attention still must remain the bride and groom, not Uncle Louie's fourth trip to the microphone doing the best of Tony Bennett. But for reunions, bar/bat mitzvahs, high school and holiday parties, your only limitations should be the interest of the crowd.

With this overview of general formats, your next step is to investigate the various features offered in these formats by the individual karaoke manufacturers. (For a complete directory, see MB#8). But with the NAMM Show (National Association of Music Merchants) and CES (Consumer Electronics Show) in January, new products and perhaps new technology may be just around the corner.

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AMERICAN EXPRESS DISCOVER

'Tis the Karaoke Season

by Johnny Rozz

There is no season more festive than the Christmas / Holiday Season. Starting the weekend after Thanksgiving and running through December 31st, it offers the Mobile DJ/Karaoke Host an opportunity to work every single day and most days doing doubles. It is the season that people are willing to spend extra money to have a merry time. Our company, Sound Spectrum Entertainment, up sells 75% of our clients this time of year. Most of the up sell is Laser Karaoke Sing-Alongs. It is a natural at any Christmas / Holiday Party when incorporated with a DJ Show.

To successfully incorporate karaoke with your DJ show, it is important that it be easy for the crowd to participate. We set up our DJ and karaoke equipment in the background with a large red and green backdrop curtain. In the front area, a stage is created for guests coming up to participate in the sing-along. Along the sides of our set are up to twenty-four par cans with red and green gels to accent the stage area and guests with holiday colors. For a finishing touch, we add a follow spot.

A special Christmas front page is added to our karaoke song booklet. We normally offer over 1500 Karaoke songs and add over three dozen more during the holidays. The booklets are placed on the tables along with request slips and Santa Claus pencils. The booklets are so beautiful and festive that the guests can't wait to pick them up and choose a song.

With our DJ/Karaoke shows we also include attractive female vocalists/party hostesses dressed in holiday attire such as Ms. Claus, Elves and Angels. Their job is to go table to table to encourage the guests to come up and sing in our show. These special, hi-energy performers really know how to work a crowd. They chat with the guests for a few minutes at each table, take requests, and tell them what our DJ will be doing throughout the night.

Another way to stimulate karaoke fun at Christmas parties is to have each individual table come up and sing a holiday song and also incorporate a holiday skit with their song. We give them plenty of props and after all the tables have performed, we judge the best group, funniest group, best singing group,etc.

With the addition of karaoke at holiday parties, we hand out such premium items as Santa hats, inflatable candy canes, inflatable reindeer, four inch red and green lace potpourri, 12" simulated silk poinsettias, snowman candles, popcorn balls and holiday candy. This really makes for a great festive and colorful night. All of these items add many more dollars to your company's profits.

Our professional Polaroid cameras on tripods are always handy with holiday frames to capture this special moment. The guest can also have their photos done with Santa Claus, Ms. Claus, Elf or Angel. Once again this adds dollars to your company's profits. (A video camera is also available.)

KARAOKE HIGH

The best way to incorporate Karaoke in your high school shows is to sell them on the fact that you use the latest in state-of-the-art laser vision players and visual computer imaging equipment. Before your DJ/Karaoke show, while students are arriving, display on your video monitors throughout the room such sequences as computer-aided design, architectural simulation, space exploration, musical entertainment and fine art. The students love these laser discs graphics so don't let on that it's also educational (at the end of our school shows we do an educational hands-on program for all interested). You can then kick things off with a laser vision video such as Ladysmith Black Mambazo, Rockapella, or take six of David Sanborn's "Bang Bang." This gets the show going with both audio and video. After you set the pace with music enhanced by crystal clear visual computer images, they're ready for the fun of karaoke sing-along and dancing.

GERI-OKE

For our holiday shows for senior citizens, we sell them a great middle-age DJ who plays line dances, music of their era, ethnic music, tells a few jokes, sings a few old standards karaoke style, and gets them all involved in the sing-along. Group sing-alongs with wireless mics are the best way to go with these folks. Ninety percent of their holiday parties are only two or three hours and are in the early afternoon hours, leaving you time for an evening job as well.

John Rozz is available for training, consultation and workshops. He has been performing since the age of 13. He can be reached by contacting Sound Spectrum Entertainment, 169 North Plain Industrial Road, Wallingford, CT 06492
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DISPLAY ADVERTISER INDEX

10,000 HITS - 22
ABRACADABRA - 19
ADJA - 52
AMERICAN DJ SUPPLY - BC
AMERICAN ACCOMPANIMENT - 19
ASHLY AUDIO - 53
CANTEK-METATRON - 45
CELEBRITY SING-ALONG - IBC
COLORADO SOUND AND LIGHT - 35, 66
CROWN - 43
DISC JOCKEY ZONE - 13
DENON - 8
GEM - IFC
GRUNDORF - 14
HI-TECH - 67
HOT HITS - 21
ISLAND CASES - 26
JVC - 17
KLS - 27
KNIGHT - 34
LINEARTECH - 4
METEOR - 19
MTX - 5
NIGHTCLUB & BAR - 65
NUMARK IND. - 3
NESS - 9, 11
PELLITIER - 48
PIONEER LASER - 15
PRO SOUND - 40
RAC - 51
REMIX WAREHOUSE - 23
SOUND IDEAS - 54, 55
SPINNING SOUND - 62
STANTON - 29
STARR KARAOKE - 63
STAR DJS - 49, 68
STREETSOUND - 28
UNIVENTURE - 22
UNIVERSAL LIGHTING TRUSSES - 66
UNPRODUCTIONS - 51
UPSTAIRS RECORDS - 11

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THE RIGHT CONNECTIONS

by Adolph Santorine

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There is a fire hydrant with all the pressure and volume of water you could ever want. Two firemen arrive, one with a garden hose and the other with a three inch hose. It won't take a rocket scientist to figure out which of the two will deliver more water to the fire.

The function of the speaker cable is to transport the power output of your amplifier to the speaker. Think of trying to put out a fire. There is a fire hydrant

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1/4" phone plug

The same is true in the audio world. Heavier wire will carry more current, and present less of an additional load to the amplifier, allowing more power to arrive at the speaker.

Leaving the math aside, the difference between the inexpensive, clear lamp-cord style 22 gauge speaker wire and quality, jacketed 12 or 14 gauge cable is huge. The 12 gauge wire will deliver about 20% more power, based on a total of 100 feet of speaker cable (50 feet each side). And 20% MORE power is a very good thing. If you are running less than 25 feet of cable per side, 16 gauge is usually sufficient. For runs up to 100 feet, either 12 or 14 gauge will be fine. I recommend good, flexible speaker cable that is easy to work with and tough enough to stand up to the rigors of the road. For the typical DJ rig, anything more than 12 gauge is ridiculous.

The next critical item is the connectors. The ubiquitous 1/4" phone plug is nearly 100 years old. It's a classic, and a top performer when used for what it was designed for: low current and low voltage. It's great for guitars, headphones and line level (-10dB or + 4dB) interconnects. It's less than ideal when used as a speaker interconnect. Sure, it's convenient. Phone plugs and jacks are inexpensive too. Most speaker companies put phone jacks on the back of their speakers...not because it's technically correct, but because unsophisticated users demand them. There is not a single amplifier or speaker engineer in the country (probably the world) who likes to put phone plugs on speakers. Phone plugs short out the amplifier if you plug them in while the power is on. You can get a nasty shock plugging one in. Intoxicated guests at the function can trip over speaker wire, pulling the wire out of the speaker, and even the connector. There are many similar problems in using connectors designed for the electrical industry.

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Adolph Santorine is President of ProSystems

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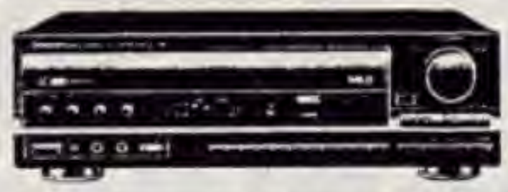

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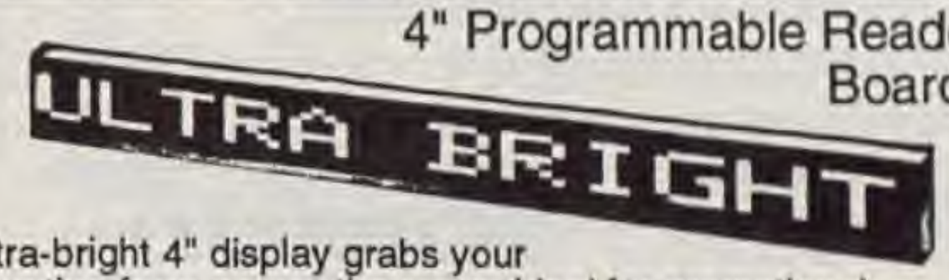

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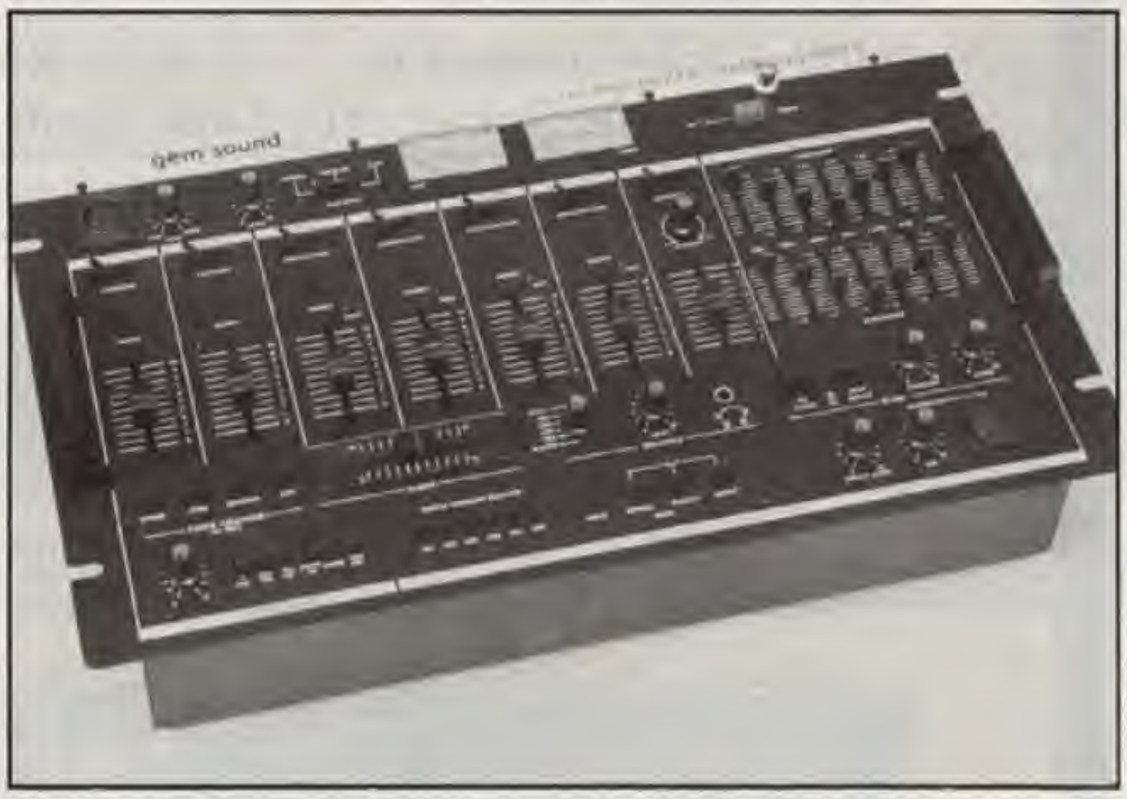
Moving With The Music

Pioneer Laser Entertainment, Inc. has introduced a selection of complete LaserKaraoke entertainment packages designed for location owners, operators and DJs who require secure and practical portability. The specially-designed TKS systems, the TKS-50, TKS-72, TKS-101 and TKS-303, include a commercial LaserKaraoke player or autochanger and crosstown equipment case. Depending on model selected, additional accessories include a stereo mixing amplifier, microphone, POP package and software. Pioneer Laser Entertainment, 2265 East 220TH Street, Long Beach, CA 90810. 310•816•5111

Trick Mixer

Gem Sound has just released a new sampling mixer with built-in sound effects, voice changer and variable echo. The model DS9500 combines a 6-channel mixer with digital sampler and six built-in sound effects (TV Game, Dual Tone, Rifle shot, Machine gun, Bombing, Bomb Drop) that can be accessed with the push of a button. This unique combination enables DJs to grab an 8-second sample and blend it back into the program mix with sound effects to produce exciting, studio-quality mixes. Sampled material can be looped repeatedly to create a continuous rhythm track or hook line. Built-in echo with adjustable delay time gives mixes the added



dimension of dance hall sound realism.
Headphone monitoring is selectable with 5-position rotary control for fumble-free operation. The headphone level is also adjustable for comfortable listening. A dual 7-band graphic equalizer provides individual sound tailoring for left and right channels. The DS9500 also features four LED beat indicators for beat mixing and an Auto Talkover control that automatically lowers program level for announcements whenever the DJ mic is activated. Voice changer and DJ mic tone controls enable the user to create a wide range of dramatic vocal effects ideal for use with karaoke. The DS9500 has a suggested retail price of $699.99. Gem Sound Corp. 600 East 156th Street, Bronx, NY 10455. 212•292•5972

Beam Machine

The Roboscan 1208 is designed specifically for Mobile DJs and touring bands who need equipment that is lightweight, rugged and can be set-up or dismantled fast. The unit consists of two powerful 250 watt moving mirror projectors on shock absorbing mountings in a flight case measuring only 15.2" x 17.1" x 9.4". Just remove the lid, hang or stand mount and the 1208 is ready to perform. Each projector has a moving mirror, strobe effects, eight different gobos and two color wheels to produce 24 different colors plus white and black out. It can be used as a stand alone unit triggered by a built-in microphone, or connected to a Martin 2208 or2032 controller. Martin, distributed by Tracoman Inc., South Florida Park, 3015 Greene Street, Hollywood, FL 33020. 305•927•3005

SUPER DUPLICATOR

The Marantz PMD500 dual transport cassette recorder/player is packed with features for audio pros. Both wells record and play making it possible to simultaneously record two copies (using a third playback deck) to record from one deck to the other, or for up to three hours of continuous recording. Optically sensing quick-reverse on both wells minimizes dead space. Among the PMD500's other professional qualities are: full logic transport, Dolby B and C noise reduction, Peak Holding VUs, Automatic Music Search, Automatic tape selection and Record Mute. Marantz Professional Products, distributed by Dynascan Corp. 700 North Commerce, Aurora, IL 60504. 708•820•4800.

WATTS MORE

Stewart Electronics has announced the latest addition to its growing line of pro power amps. The PA-1800 occupies just two rack spaces and weighs a mere 17 pounds. It delivers more than 400 watts per channel at 8 ohms, 650 watts at 4 ohms, 900 watts per channel at 2 ohms, and 1800 watts at 4 ohms mono. The PA-1800's features include true dual monaural design for maximum separation and greater dynamic capabilities than amplifiers using more common single power supplies. The PA-1800 will accept balanced or unbalanced signals by way of XLR, 1/4" TRS or barrier strip terminations. Output connections are made via binding posts that will accept up to 6 gauge stranded cable or banana plugs. A pair of cooling fans are standard along with a 5 year parts and labor warranty (For more on Stewart amplifiers, see "More Boom, Less Backache" in Mobile Beat issue #10). Stewart Electronics 11460 Sunrise Gold Circle, Suite F, Rancho Cordova, CA 95742. 916•635•3011

FRAME FREEZER

Ness has recently introduced the Power Flash™ Model PF-200. The high power, 150 watt strobe has an aluminum reflector for maximum output power. The Power Flash™ can be controlled in two modes: stand alone flash can be adjusted from 1 to 15 FPS or in daisy chain using the NESS one channel strobe controller (Model GT-90) or four channel strobe controller (Model GT-89). Retail price: $315. NESS, 111 South State Street, Hackensack, NJ 07601. 201•646•9522

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A GEM FOR SPIN DOCTORS - A "WHAT'S NEW" MINI-REVIEW

Gem Sound has introduced the DJL1200 direct drive, and the DJL1100 belt-drive turntables designed to withstand the rigors use by mobile DJs. The DJL1200's rugged base has four large shock-isolating feet to dampen mechanical vibrations. The platter is driven by a high-torque brushless DC motor that achieves normal playing speed within one-third rotation. A sliding pitch control provides speed variations of +/- 8%. A remote start jack enables you to control start/stop operation from the input slider of Gem Sound's Club Series and comparable mixers.

The DJL1200 comes complete with pop-up stylus light to aid cueing in poor lighting, phono cartridge, removable dustcover, phono cables and precision tone arm. Suggested retail is $299.99. The belt-driven DJL1100 has the same basic features of the direct-drive model but carries a price tag of just $197.99 making it attractive for novice DJs, or DJs who need to transfer vinyl to tape.

In our tests of the DJL 1200, the table had a solid feel, and performed well in typical use. The S-shaped arm was simple to balance and weight. Wow and flutter were not noticeable. Torque was adequate for typical use, but may not be substantial enough for DJs doing heavy cut and scratch. Considering the price factor, the DJL 1200 should find favor with DJs who still carry vinyl either to spin a few 12 inchers or to mix their whole show. Gem Sound Corp. 600 East 156th Street, Bronx, NY 10455 - 212•292•5972

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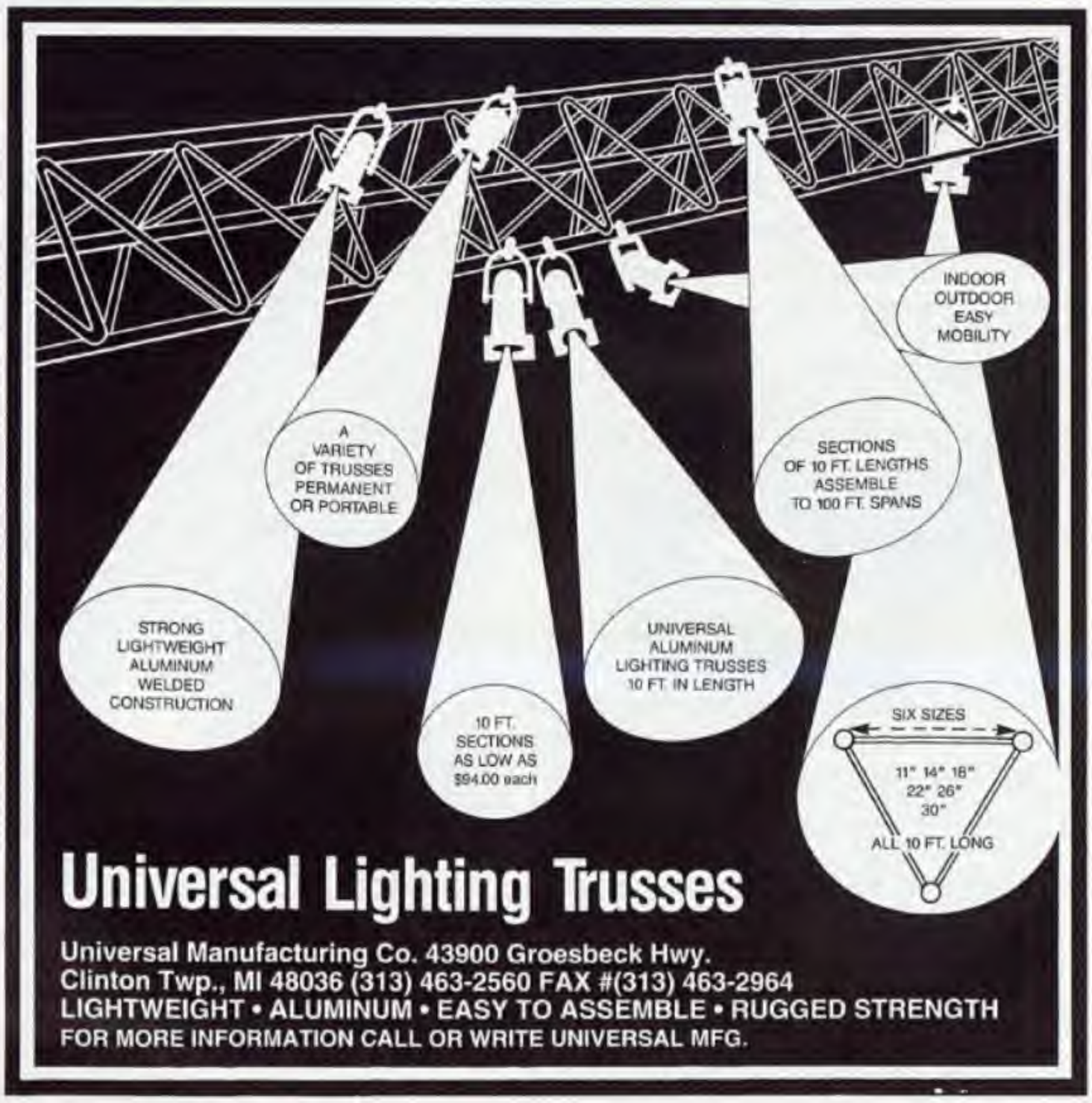
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Sights and sounds from the DJ Forum in Philadelphia (8/29-30)

Top to bottom:
Bob Ferone & Dave Bolduc from ACEntertainment with Elvis impersonator Warren McGervey,
Mary Margarete from Celebrity Sing-Along,
Tim Fox of WBCN Boston performs at Hi-Tech Booth

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WHERE IN THE WORLD IS CANTEK METATRON??

Shock Jock Sez:

Mo-bes Yo Mama! And on the seventh day . . .God created DJs! That's a great reason to give Genesis an award. Aside from that, the rest of the awards are really a stretch! I was looking forward to credit due yours truly and Radio Shack but these selections are something else. Are these awards for political correctness, cinematic achievement, sports, or all the above?

I liked the environmental stuff . . really relevant. Meteors, Islands, Gems... but my favorite was the recognition for the sound and light in the state of Colorado. They must have read Al Gore's book! And speaking of politics, I don't need anymore talk on DJ Traditionals or family values.

Then out of nowhere, they get into sports. Linear Tech got an award even though they finished 2-14 and didn't even get into a bowl game. Bobby Morganstein? The guy only had a lifetime batting average of .156! Does this have something to do with Hot Hits? And even though Toronto won the World Series, American DJ got picked over Canadian DJ. And who are Star DJs?

The suspense heightened when I saw they honored Celebrity, but what celebrity?? KLS?? Those guys only had a couple hits, and what about Tammy Wynette? Ness?? Just try to find The Untouchables on cable! Jo Jo Pineau?? I thought his first name was Ross. I did agree completely, however, an award was overdue for Univenture's classic movie "Gemini Lightcraft" starring Jeff Mulligan. I just picked up the video . . and isn't MTX that new Spike Lee flick?

Is the Mo-Be a Crown or is crown a Mo-Be? Furman, Denon & Grundorf aren't even in my spell-checker. I think the MB editors are just making things up. And Ashly Stanton? What does my four year old niece know about this business?

I finally decided the only way to make sense of this was to head out to Cantek, Metatron and get to the bottom of it all. Some guy I went to school with was from there. But when my travel agent told me the only local accommodations were at the Bates Motel 6, I decided I'd had enough. Wait'll next year, and, oh yea...don't leave the lights on for me.

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11

CUED UP !

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Dance Music Mixer
San Jose, CA
408-277-0111

February 13, 1993
Intermountain DJ Expo
Salt Lake City, UT
801-967-5884

February 15-17, 1993
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Tropicana Hotel
Las Vegas, NV
800-247-3881

February 28 & March 1, 1993
Disc Jockey Zone
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